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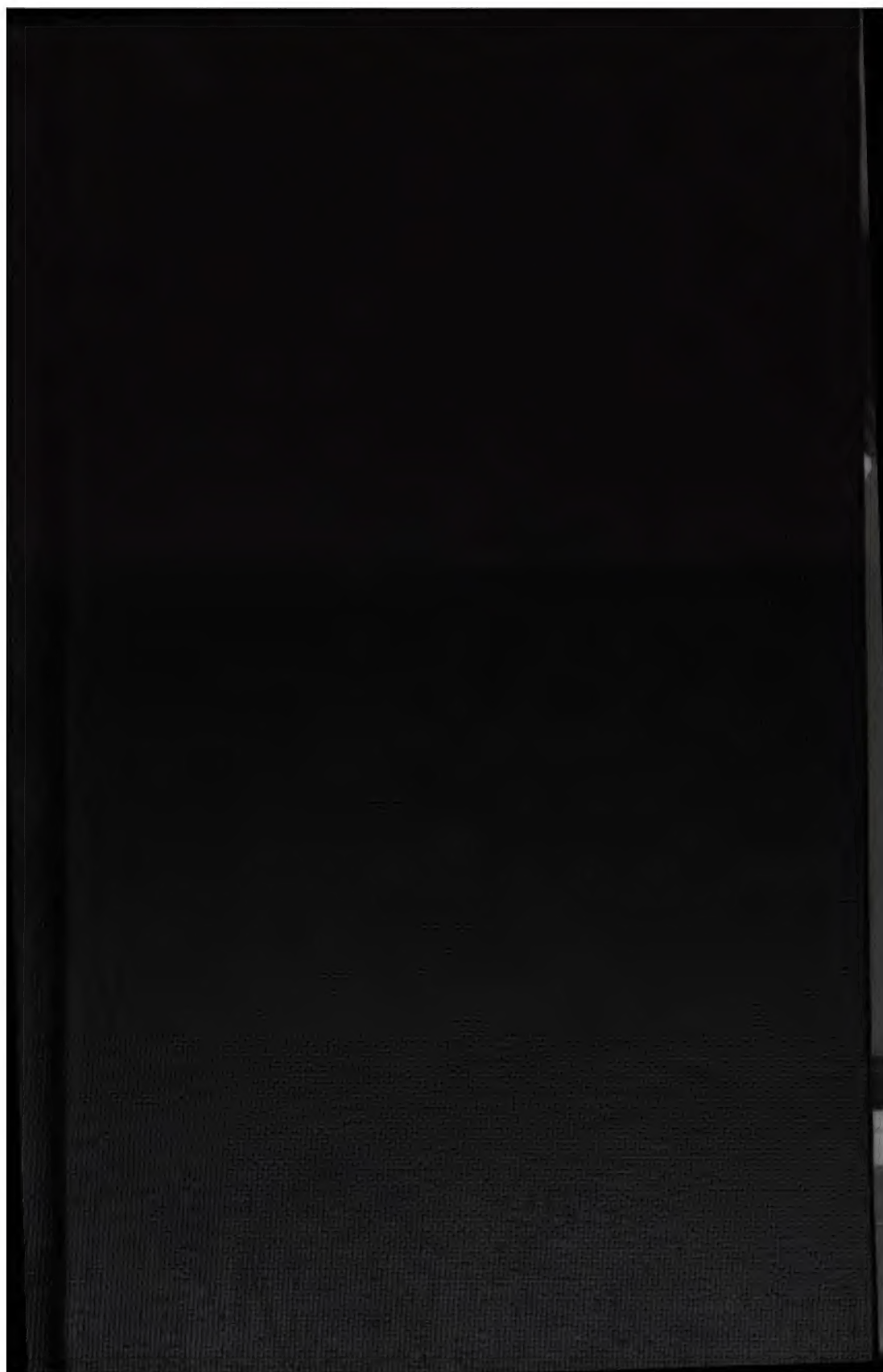
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SOPHOCLES

THE PLAYS AND FRAGMENTS.

PART III.

THE ANTIGONE.

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SOPHOCLES

THE PLAYS AND FRAGMENTS

WITH CRITICAL NOTES, COMMENTARY, AND
TRANSLATION IN ENGLISH PROSE,

BY

SIR RICHARD JEBB, LITT.D.,

REGIUS PROFESSOR OF GREEK AND FELLOW OF TRINITY COLLEGE
IN THE UNIVERSITY OF CAMBRIDGE, AND M.P. FOR THE UNIVERSITY:

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PART III.

THE ANTIGONE.

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PREFACE.

THE *Antigone*, one of the earliest of its author's extant plays,—the *Ajax* alone having a rival claim in this respect,—belongs by time, as by spirit, to the very centre of the age of Pericles. At the probable date of its composition, the Parthenon was slowly rising on the Acropolis, but was still some years from completion; Pheidias, a few years older than Sophocles, and then about sixty, was in the zenith of his powers. The traditional, and best, reading of a verse in the ode to Dionysus (v. 1119) suggests the fresh interest in Southern Italy which Athenians had lately acquired by the foundation of Thurii¹, and recalls the days, then recent, when one of the new colonists, Herodotus, had been in the society of Sophocles. The figure of Antigone, as drawn by the poet, bears the genuine impress of this glorious moment in the life of Athens. It is not without reason that moderns have recognised that figure as the noblest, and the most profoundly tender, embodiment of woman's heroism which ancient literature can show; but it is also distinctively a work of Græek art at the highest. It is marked by the singleness of motive, and the

¹ In his able work, *The Age of Pericles* (vol. II. p. 132), Mr Watkiss Lloyd makes an interesting remark with reference to the *Antigone*. Thurii stood near the old site of Sybaris. Telys was despot of Sybaris when it was destroyed by Croton (circ. 510 B.C.). Shortly before that event, he had put some Crotoniat envoys to death, and exposed their unburied bodies before the walls, according to the historian Phylarchus (circ. 220 B.C.) in Athen. p. 521 D. Callias, the soothsayer of Telys, afterwards forsook him,—alarmed by the omens (Her. 5. 44). This story may well have been brought into notoriety at Athens by the keen interest felt just then in Thurii. Creon's part would thus suggest a striking reminiscence.

self-restraint, which belonged to such art; it deserves to be studied sympathetically, and as a whole; for there could be no better example of ideal beauty attained by truth to human nature.

Such a study of the play, as a work of art, stands here in a more than usually intimate relation with that study of language and of detail which it is the secondary office of an interpreter to assist. The poetical texture of the work is, even for Sophocles, remarkably close and fine; it is singularly rich in delicate traits which might easily escape our observation, but which are nevertheless of vital consequence to a just appreciation of the drama in larger aspects. The *Antigone* is thus a peculiarly exacting subject for a commentator. In estimating the shortcomings of an attempt to illustrate it, it may at least be hoped that the critic will not altogether forget the difficulties of the task.

A reference to the works chiefly consulted will be found at p. liv. The editor has been indebted to Mr W. F. R. Shilleto, formerly Scholar of Christ's College, for his valuable assistance in reading the proof-sheets; and must also renew his acknowledgments to the staff of the Cambridge University Press.

The present edition has been carefully revised.

R. C. JEBB.

CAMBRIDGE, *April*, 1900.

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INTRODUCTION.

§ 1. THE *Oedipus Tyrannus* is concerned with the fall of the Theban king; the *Coloneus*, with the close of his life; and the *Antigone*, with a later episode in the fortunes of his children. But the order of composition was, *Antigone*, *Tyrannus*, *Coloneus*; and the first was separated from the last by perhaps more than thirty years of the poet's life. The priority of the *Antigone* admits of a probable explanation, which is not without interest. There is some ground for thinking that the subject—though not the treatment—was suggested by Aeschylus.

The sisters Antigone and Ismene are not mentioned by Homer, Hesiod, or Pindar¹. Antigone's heroism presupposes a legend that burial had been refused to Polyneices. Pindar knows nothing of such a refusal. He speaks of the seven funeral-pyres provided at Thebes for the seven divisions of the Argive army². Similarly Pausanias records a Theban legend that the corpse of Polyneices was burned on the same pyre with that of Eteocles, and that the very flames refused to mingle³. The refusal of burial was evidently an Attic addition to the story.

¹ Salustius, in his Argument to this play (p. 5), notices that the fortunes of the sisters were differently related by other writers. Mimnermus (c. 620 B.C.) spoke of Ismene having been slain at Thebes by Tydeus, one of the Argive chiefs. Ion of Chios (c. 450 B.C.) said that both sisters were burned in the Theban temple of Hera by Laodamas, son of Eteocles, when Thebes was taken in the later war of the Epigoni. Here, then, we have an Ionian contemporary of Sophocles who did not know the legend of Antigone's deed,—another indication that the legend was of Attic growth.

² Pind. *Ol.* 6. 15; *Nem.* 9. 24.

³ Paus. 9. 18. 3.

It served to contrast Theban vindictiveness with Athenian humanity; for it was Theseus who ultimately buried the Argives at Eleusis. If Creon's edict, then, was an Attic invention, it may be conjectured that Antigone's resolve to defy the edict was also the conception of an Attic poet. Aeschylus is the earliest author who refers to the edict against burial, and he is also the first who tells of Antigone's resolve. His Theban trilogy consisted of the *Laius*, the *Oedipus*, and the *Seven against Thebes*¹. At the end of the last play a herald proclaims an edict just published by the Council of Thebes; sepulture shall be given to Eteocles, but denied to Polyneices. Antigone at once declares her resolve; she will bury Polyneices. The Theban maidens who form the Chorus are divided. One half of their number goes to attend the funeral of Eteocles; the other half accompanies Antigone to her task. There the play ends.

The Aeschylean situation—contrast with the Sophoclean.

§ 2. The situation, as it is thus left by the *Seven against Thebes*, is essentially different from that in the play of Sophocles. The Antigone of Aeschylus is not isolated in her action, but is escorted by a band of maidens who publicly avow their sympathy. Though the herald enters a formal protest, and hints that the rulers are likely to be 'severe,' yet he does not say that death is to be the price of disobedience, nor, indeed, does he specify any penalty. The Chorus represents average civic opinion; and one half of the Chorus openly defies the decree. A plot which began thus could scarcely end in the Council taking the heroine's life. It rather foreshadows a final solution which shall be favourable to her; and we might surmise that, in loosing the knot, Aeschylus would have resorted to a divine mandate or intervention. But the Antigone of Sophocles stands alone; the penalty of a dreadful death is definitely set before her; and, whatever the Thebans may think of Creon's edict, no one dares to utter a word of disapproval. Taking the two primary facts—the veto, and Antigone's resolve—Sophocles has worked in a manner which is characteristically his own.

¹ With regard to this trilogy, see *Introd. to the Oedipus Tyrannus*, p. xvi.

§ 3. Let us first trace the outline of the action.

The scene is laid before the palace of Creon,—once that of Oedipus,—at Thebes. The city has just been delivered from a great peril. It had been besieged by an Argive army, the allies of the exile Polyneices, whom his brother Eteocles had driven out of Thebes, that he himself might be sole king. But on the day before that with which the play begins, the two brothers had slain each other in single fight. Besides Polyneices, six other leaders of the besiegers had been killed by as many Theban chiefs. Thus deprived of its commanders, the besieging host had fled, panic-stricken, in the night.

Analysis of
the play.

I. Pro-
logue: 1—

99.

It is the moment of dawn. Antigone has asked her sister Ismene to come forth with her from the house, in order that they may converse alone. Creon, their uncle, is now king. He has put forth an edict,—that Eteocles, the champion of Thebes, shall be honourably buried; but the body of Polyneices, the country's foe, shall be left on the plain outside the walls of Thebes, for dogs and birds to mangle at their will. If any citizen dares to disobey, he shall be stoned to death. Antigone tells her sister that she is resolved to defy this edict, and to bury their brother Polyneices. Ismene vainly seeks to dissuade her; and Antigone goes forth, alone, to do the deed.

The Chorus of fifteen Theban elders now enters. Creon has summoned them to meet him,—they do not yet know wherefore. They greet the rising sun, and, in a splendid ode, describe the danger from which Thebes has been saved. The dramatic effect of the ode is to make us feel how grievous, from a Theban point of view, has been the act of Polyneices.

Parodos:
100—161.

Creon comes forth. Declaring his resolve that patriotism and treason shall never miss their due rewards, he acquaints the Chorus with the purport of his edict,—that Eteocles shall be honoured, and Polyneices dishonoured. The elders receive the decision with unquestioning respect; though their words are more suggestive of acquiescence than of approval.

II. First
episode:
162—331.

A guard arrives, with the startling news that unknown hands have already paid burial rites to Polyneices, by the symbolical act of sprinkling dust on the corpse. Creon dismisses the man with threats of a terrible death, which the other guards shall

share, if they fail to discover the men who have thus broken the edict.

First
stasimon :
332—375.
Anapaests,
376—383.

The choral ode which follows is a beautiful treatment of a theme which this mysterious deed suggests,—human inventiveness,—its audacity and its almost infinite resource, save for the limits set by fate. As these strains cease, anapaests spoken by the leader of the Chorus express sudden amazement and pain.—Antigone, the royal maiden, the niece of the king, is led in, a prisoner, in the hands of the guard.

III.
Second
episode :
384—581.

Questioned by Creon, Antigone replies that she knew the edict, but nevertheless paid funeral rites to her brother because she held that no human law could supersede the higher law of the gods. She is ready to die.

Creon, still more incensed by her demeanour, vows that she shall indeed perish by a shameful death. He suspects Ismene also ; and she is presently brought in. Agonised by grief for her sister's impending doom, Ismene entreats that she may be considered as sharing the responsibility of the deed ; she wishes to die with her sister. Antigone firmly and even sternly, though not bitterly, rejects this claim, which 'justice will not allow' ; the deed has been hers only. Ismene vainly seeks to move Creon ; he is not touched by her despair, or by the thought—to which Ismene also appeals—that his son Haemon is betrothed to Antigone. He orders that both sisters shall be taken into the house, and closely guarded ; for his present purpose is that both shall die.

Second
stasimon :
582—625.
Anapaests,
626—630.

Moved by the sentence which has just been passed, the Chorus speaks of the destiny which has pursued the royal line of Thebes : 'When a house hath once been shaken from heaven, there the curse fails nevermore.' The sisters were the last hope of the race ; and now they too must perish. The ode closes with a strain of general reflection on the power of Zeus and the impotence of human self-will. There is no conscious reference to Creon ; but, for the spectators, the words are suggestive and ominous.

IV. Third
episode :
631—780.

Haemon enters. He has come to plead with his father for the life of his betrothed Antigone. This scene is one of the finest in the play. A lesser dramatist would have been apt

to depict Haemon as passionately agitated. The Haemon of Sophocles maintains an entire calm and self-control so long as a ray of hope remains; his pleading is faultless in tone and in tact; he knows Creon, and he does not intercede with him as a lover for his betrothed; he speaks as a son solicitous for his father's reputation, and as a subject concerned for the authority of his king; he keeps his temper under stinging taunts; it is only when Creon is found to be inexorable that the pent-up fire at last flashes out. Then, when Haemon rushes forth,—resolved, as his latest words hint, not to survive his beloved,—he leaves with the spectators a profound sense of the supreme effort which he has made in a cause dearer to him than life, and has made without success.

Haemon having quitted the scene, Creon announces, in reply to a question of the Chorus, the mode of death which he designs for Antigone. As for Ismene, he will spare her; her entire innocence has been proved, to his calmer thoughts, by the words which passed between the sisters in his presence. Antigone is to be immured in a sepulchral chamber,—one of the rock-tombs in the low hills that fringe the plain of Thebes,—and there she is to be left, with only the formal dole of food which religion prescribes, in order to avert the pollution which the State would otherwise incur through the infliction of death by starvation.

A choral song celebrates the power of Love,—as seen in Haemon, who has not feared to confront a father's anger in pleading for one who has broken the law. While implying that Haemon has acted amiss, the ode also palliates his action by suggesting that the deity who swayed him is irresistible. At the same time this reference to Haemon's passion serves to deepen the pathos of Antigone's fate.

She is now brought out of the house by Creon's servants, who are to conduct her to her living tomb. At that sight, the Theban elders cry that pity constrains them, even as love constrained Haemon, to deplore the sentence. Antigone speaks to them of her fate, and they answer not unkindly; yet they say plainly that the blame for her doom rests with herself alone; the king could not grant impunity to a breach of his edict. Creon enters, and reproves the guards for their delay. In her

Third
stasimon :
781—800.
Anapaest:
801—805.

v. Fourth
episode :
806—943.

latest words, Antigone expresses her confidence in the love which awaits her beyond the grave; and also the trouble which overclouds her trust in the gods, who knew her deed, and yet have permitted her to suffer this doom. Then she is led forth, and is seen no more.

The rocky tomb to which she is passing suggests the theme of a choral ode, commemorating three other sufferers of a cruel imprisonment,—Danaë, Lycurgus, and Cleopatra.

As the choral strains cease, the blind and aged prophet Teiresias is led in by a boy. He comes with an urgent warning for the king. The gods are wroth with Thebes; they will no longer give their prophet any sign by the voice of birds, or through the omens of sacrifice. The king is himself the cause, by his edict. Carrion-creatures have defiled the altars of Thebes with the taint of the unburied dead. Let burial rites be at once paid to Polyneices. He speaks for Creon's own good.

Here we pause for a moment to answer a question which naturally occurs to the modern reader. Why is Polyneices said to be still unburied? Has not Antigone already rendered burial rites to him; is it not precisely for that action that she is dying? Antigone had, indeed, given symbolical sepulture to Polyneices by sprinkling dust upon the corpse, and pouring libations. The performance of that act discharged her personal duty towards the dead and the gods below; it also saved her dead brother from the dishonour (which would else have been a reproach to him in the other world) of having been neglected by his nearest kinsfolk on earth. But Antigone's act did not clear Creon. Creon's duty to the dead and to the gods below was still unperformed. So far as Creon was concerned, Polyneices was still unburied. And Creon's obligation could not be discharged, as Antigone's had been, merely by the symbolical act, which religion accepted only when a person was unavoidably hindered from performing regular rites. There was nothing to hinder Creon from performing such rites. These were still claimed from him. After Antigone's tribute had been rendered, birds and dogs had been busy with the corpse. Creon's duty to the dead and to the gods below was now also a duty

towards the polluted State, from which his impiety had alienated the gods above.

In reply to the friendly and earnest warning of Teiresias, Creon angrily accuses the seer of mercenary complicity in a disloyal plot; malcontent Thebans wish to gain a triumph over their king by frightening him into a surrender. Never will he grant burial rites to Polyneices.

Teiresias, angered in his turn, then declares the penalty which the gods reserve for such obduracy. With the life of his own son shall Creon atone for his twofold sin,—the detention of the dead among the living, and the imprisonment of the living in the abode of the dead. The seer then departs.

Creon is deeply moved. In the course of long and eventful years he has learned a lesson which is present also to the minds of the Theban elders. The word of Teiresias has never failed to come true.

After a hurried consultation with the Chorus, Creon's resolve is taken. He will yield. He immediately starts, with his servants, for the upper part of the Theban plain, where the body of Polyneices is still lying,—not very far, it would seem, from the place of Antigone's prison.

At this point an objection might suggest itself to the spectator. Is there not something a little improbable in the celerity with which Creon,—hitherto inflexible,—is converted by the threats of a seer whom he has just been denouncing as a venal impostor? Granting that experience had attested the seer's infallibility when speaking in the name of the gods, has not Creon professed to believe that, in this instance, Teiresias is merely the mouthpiece of disloyal Thebans? The answer will be found by attentively observing the state of mind which, up to this point, has been portrayed in Creon. He has, indeed, been inflexible; he has even been vehement in asserting his inflexibility. But, under this vehemence, we have been permitted to see occasional glimpses of an uneasy conscience. One such glimpse is at vv. 889 f., where he protests that *his* hands are clean in regard to Antigone;—he had given her full warning, and he has not shed her blood,—'but at any rate' (*δ' οὐν*,—*i.e.*, wherever the guilt rests)—'she shall die.' Another such trait

occurs at v. 1040, where he says that he will not bury Polyneices, though the throne of Zeus in heaven should be defiled,—quickly adding, ‘for I know that no mortal can pollute the gods.’¹ It may further be remarked that a latent self-mistrust is suggested by the very violence of his rejoinder to the Chorus, when they venture, with timid respect, to hint the possibility that some divine agency may have been at work in the mysterious tribute paid to Polyneices (278 f.). A like remark applies to the fury which breaks out at moments in his interviews with Haemon and with Teiresias. The delicacy of the dramatic tact which forbids these touches to be obtrusive is such as Sophocles, alone of the Attic masters, knew how to use. But they suffice to indicate the secret trembling of the balance behind those protestations of an unconquerable resolve; the terrible prophecy of Teiresias only turns the scale.

Hypor-
chème
(taking the
place of
the fifth
stasimon):
1115—
1154.

The Chorus is now gladdened by the hope that Creon’s repentance, late though it is, may avail to avert the doom threatened by Teiresias. This feeling is expressed in a short and joyous ode, which invokes the bright presence of Dionysus. May the joyous god come with healing virtue to his favourite Thebes! The substitution of this lively dance-song (‘hyporchème’) for a choral ode of a graver cast here serves the same purpose of contrast as in the *Oedipus Tyrannus*, the *Ajax*, and the *Trachiniae*. The catastrophe is approaching².

VII. Exo-
dos: 1155
—1352.

A Messenger now enters,—one of the servants who had accompanied Creon to the plain. The words in which he briefly intimates the nature of his tidings (v. 1173) are overheard, within the house, by Eurydicè, then in the act of going forth with offerings to Pallas; and she swoons. On recovering consciousness, she comes forth, and hears the full account from the Messenger. He says that, when they reached the plain, Creon’s first care was for the funeral rites due to Polyneices. After prayer to Pluto and Hecatè, the remains—lacerated by birds and dogs—were washed, and solemnly burned; a high funeral-mound was then raised on the spot. Creon and his followers then repaired to the tomb of Antigone. They found her already dead; she

¹ See note on v. 1044.

² See note on v. 1115.

had used her veil to hang herself. Haemon, in a frenzied state, was embracing her corpse. He drew his sword upon his father, who fled. Then, in a swift agony of remorse, the son slew himself.

Having heard this news, Eurydicè silently retires into the house.

She has hardly withdrawn, when Creon enters, with attendants, carrying Haemon's shrouded corpse¹ upon a bier. He bewails his own folly as the cause of his son's death. Amid his laments, a Messenger from the house announces that Eurydicè has stabbed herself at the household altar, with imprecations on the husband. Wholly desolate and wretched, Creon prays for death; nor has the Chorus any gentler comfort for him than the stern precept of resignation,—‘Pray thou no more; mortals have no escape from destined woe.’ As he is conducted into the house, the closing words of the drama are spoken by the leader of the Chorus: ‘Wisdom is the supreme part of happiness, and reverence towards the gods must be inviolate. Great words of prideful men are ever punished with great blows, and in old age teach the chastened to be wise.’

§ 4. This sketch may serve to illustrate the powerful unity of the play. The issue defined in the opening scene,—the conflict of divine with human law,—remains the central interest throughout. The action, so simple in plan, is varied by masterly character-drawing, both in the two principal figures, and in those lesser persons who contribute gradations of light and shade to the picture. There is no halting in the march of the drama; at each successive step we become more and more keenly interested to see how this great conflict is to end; and when the tragic climax is reached, it is worthy of such a progress. It would not, however, be warrantable to describe the construction of the play as faultless. No one who seeks fully to comprehend and enjoy this great work of art can be content to ignore certain questions which are suggested by one part of it,—the part from v. 998 to 1243, which introduces and develops the catastrophe.

Unity of
motive.

The mode
of the
cata-
strophe.

¹ *i.e.*, an effigy. The deuteragonist, who had acted Haemon, had been on the stage, as Messenger, up to v. 1256, and had still to come on as Second Messenger at v. 1278.

Teiresias, as we saw, came with the benevolent purpose of warning Creon that he must bury Polyneices. Creon was stubborn, and Teiresias then said that the gods would punish him. Haemon would die, because his father had been guilty of two sins,—burying Antigone alive¹, and dishonouring the corpse of Polyneices. This prophecy assumed that Creon would remain obdurate. But, in the event, he immediately yielded; he buried Polyneices, and attempted, though too late, to release Antigone. Now suppose that he had been in time to save Antigone. He would then have cancelled both his offences. And then, we must infer, the divine punishment predicted by Teiresias would have been averted; since the prediction does not rest on any statement that a specific term of grace had expired. Otherwise we should have to suppose that the seer did not know the true mind of the gods when he represented that Creon might still be saved by repentance (1025 ff.). But the dramatic function of Teiresias obviously requires us to assume that he was infallible whenever he spoke from 'the signs of his art'; indeed, the play tells us that he was so (1094).

Everything depended, then, on Creon being in time to save Antigone. Only a very short interval can be imagined between the moment at which she is led away to her tomb and that at which Creon resolves to release her; in the play it is measured by 186 verses (928—1114). The Chorus puts Creon's duties in the natural order; 'free the maiden from her rocky chamber, and make a tomb for the unburied dead' (1100); and Creon seems to feel that the release, as the more urgent task, ought to have precedence. Nevertheless, when he and his men arrive on the ground, his first care is given to Polyneices. After the rites have been performed, a high mound is raised. Only then does he proceed to Antigone's prison,—and then it is too late. We are not given any reason for the burial being taken in hand before

¹ In his first, or friendly, speech to Creon (998—1032) Teiresias says not a word concerning Antigone. Possibly he may be conceived as thinking that the burial of Polyneices would imply, as a consequence, the release of Antigone; though it is obvious that, from Creon's point of view, such an inference would be illogical: Antigone was punished because she had broken the edict; not because the burying of Polyneices was intrinsically wrong.

the release. The dramatic fault here has nothing to do with any estimate of the chances that Creon might actually have saved Antigone's life, if he had gone to her first. The poet might have chosen to imagine her as destroying herself immediately after she had been left alone in her cell. In any case, the margin for Creon must have been a narrow one. The dramatic fault is that, while we, the spectators, are anxious that Antigone should be saved, and while every moment is precious, we are left to conjecture why Creon should be spending so many of these moments in burial rites which could have been rendered equally well after Antigone had been rescued: nay, when the rites have been finished, he remains to build a mound. The source of pathos contained in the words 'too late' is available for Tragedy, but evidently there is one condition which must be observed. A fatal delay must not seem to be the result merely of negligence or of caprice. As Bellermann has justly said, modern drama has obeyed this rule with a heedfulness not always shown by the ancients. Shakespeare took care that there should be a good reason for the delay of Lorenzo to resuscitate Juliet; nor has Schiller, in the 'Death of Wallenstein,' left it obscure why Octavio arrived only after Buttler's deed had been done. Euripides, on the other hand, is content that the prolixity of a Messenger's speech should detain Iocasta until the sons whom she longed to reconcile had killed each other.

§ 5. With regard to Creon's delay in the *Antigone*, I venture to suggest that the true explanation is a simple one. If it seems inadequate when tried by the gauge of modern drama, it will not do so (I think) to those who remember two characteristics of old Greek drama,—first, the great importance of the rhetorical element, more particularly as represented by the speeches of messengers; secondly, the occasional neglect of clearness, and even of consistency, in regard to matters which either precede the action of the drama (τὰ ἔξω τῆς τραγῳδίας), or, though belonging to the drama itself, occur off the stage. The speech of the first Messenger in the *Antigone* (1192—1243) relates the catastrophe with which the tragedy culminates. Its effect was therefore of the highest importance. Now, if this

speech had first related the terrible scene in Antigone's tomb, and had then passed on to the quiet obsequies of Polyneices, its rhetorical impressiveness would have been destroyed. It was indispensable that the latter part of the recital should correspond with the climax of tragic interest. This, I believe, was the motive present to the poet's mind when, after indicating in the dialogue that the release was to precede the burial, he reversed that order in composing the Messenger's speech. He knew that his Athenian audience would be keenly susceptible to the oratorical quality of that speech, while they would be either inattentive, or very indulgent, to the defect in point of dramatic consistency. The result is a real blemish, though not a serious one; indeed, it may be said to compensate the modern reader for its existence by exemplifying some tendencies of the art which admitted it.

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§ 6. The simplicity of the plot is due,—as the foregoing sketch has shown,—to the clearness with which two principles are opposed to each other. Creon represents the duty of obeying the State's laws; Antigone, the duty of listening to the private conscience. The definiteness and the power with which the play puts the case on each side are conclusive proofs that the question had assumed a distinct shape before the poet's mind. It is the only instance in which a Greek play has for its central theme a practical problem of conduct, involving issues, moral and political, which might be discussed on similar grounds in any age and in any country of the world. Greek Tragedy, owing partly to the limitations which it placed on detail, was better suited than modern drama to raise such a question in a general form. The *Antigone*, indeed, raises the question in a form as nearly abstract as is compatible with the nature of drama. The case of Antigone is a thoroughly typical one for the private conscience, because the particular thing which she believes that she ought to do was, in itself, a thing which every Greek of that age recognised as a most sacred duty,—viz., to render burial rites to kinsfolk. This advantage was not devised by Sophocles; it came to him as part of the story which he was to dramatise; but it forms an additional reason for thinking that, when he dramatised that story in the precise

manner which he has chosen, he had a consciously dialectical purpose¹. Such a purpose was wholly consistent, in this instance, with the artist's first aim,—to produce a work of art. It is because Creon and Antigone are so human that the controversy which they represent becomes so vivid.

§ 7. But how did Sophocles intend us to view the result? What is the drift of the words at the end, which say that 'wisdom is the supreme part of happiness'? If this wisdom, or prudence (*τὸ φρονεῖν*), means, generally, the observance of due limit, may not the suggested moral be that both the parties to the conflict were censurable? As Creon overstepped the due limit when, by his edict, he infringed the divine law, so Antigone also overstepped it when she defied the edict. The drama would thus be a conflict between two persons, each of whom defends an intrinsically sound principle, but defends it in a mistaken way; and both persons are therefore punished. This view, of which Boeckh is the chief representative, has found several supporters. Among them is Hegel:—'In the view of the Eternal Justice, both were wrong, because they were one-sided; but at the same time both were right'.

What is
the moral
intended?

Or does the poet rather intend us to feel that Antigone is wholly in the right,—*i.e.*, that nothing of which the human lawgiver could complain in her was of a moment's account beside the supreme duty which she was fulfilling;—and that Creon was wholly in the wrong,—*i.e.*, that the intrinsically sound maxims of government on which he relies lose all validity when opposed to the higher law which he was breaking? If that was the poet's meaning, then the 'wisdom' taught by the issue

¹ This point might be illustrated by contrast with an able romance, of which the title is borrowed from this play of Sophocles. 'The New Antigone' declined the sanction of marriage, because she had been educated by a father who had taught her to regard that institution as wrongful. Such a case was not well suited to do dramatically what the *Antigone* of Sophocles does,—to raise the question of human law against private conscience in a general form,—because the institution concerned claims to be more than a human ordinance, and because, on the other hand, the New Antigone's opinion was essentially an accident of perverted conscience. The author of the work was fully alive to this, and has said (*Spectator*, Nov. 5, 1887) that his choice of a title conveyed 'a certain degree of irony.'

² *Religionsphilosophie*, II. 114.

of the drama means the sense which duly subordinates human to divine law,—teaching that, if the two come into conflict, human law must yield.

This question is one which cannot be put aside by merely suggesting that Sophocles had no didactic purpose at all, but left us to take whichever view we please. For, obviously, according as we adopt one or other of the views, our estimate of the play as a work of art must be vitally affected. The punishments meted out to Creon and Antigone respectively require us to consider the grounds on which they rest. A difference will be made, too, in our conception of Antigone's character, and therefore in our judgment as to the measure of skill with which the poet has portrayed her.

A careful study of the play itself will suffice (I think) to show that the second of the two views above mentioned is the true one. Sophocles has allowed Creon to put his case ably, and (in a measure from which an inferior artist might have shrunk) he has been content to make Antigone merely a nobly heroic woman, not a being exempt from human passion and human weakness; but none the less does he mean us to feel that, in this controversy, the right is wholly with her, and the wrong wholly with her judge.

The character of Creon's dict.

§ 8. In the first place it is necessary to appreciate the nature of Creon's edict against burying Polyneices. Some modern estimates of the play have seemed to assume that such refusal of sepulture, though a harsh measure, was yet one which the Greek usage of the poet's age recognised as fairly applicable to public enemies, and that, therefore, Creon's fault lay merely in the degree of his severity. It is true that the legends of the heroic age afford some instances in which a dead enemy is left unburied, as a special mark of abhorrence. This dishonour brands the exceptionally base crime of Aegisthus¹. Yet these same legends also show that, from a very early period, Hellenic feeling was shocked at the thought of carrying enmity beyond the grave, and withholding those rites on which the welfare of the departed spirit was believed to depend. The antiquity of

¹ Soph. *El.* 1487 ff.

the maxim that, after a battle, the conquerors were bound to allow the vanquished to bury their dead, is proved by the fact that it was ascribed either to Theseus¹ or to Heracles². Achilles maltreated the dead Hector. Yet, even there, the *Iliad* expresses the Greek feeling by the beautiful and touching fable that the gods themselves miraculously preserved the corpse from all defacement and from all corruption, until at last the due obsequies were rendered to it in Troy³. The Atreidae refused burial to Ajax; but Odysseus successfully pleaded against the sentence, and Ajax was ultimately buried with all honour⁴. In giving that issue to his play, Sophocles was doing what the general feeling of his own age would strongly demand. ✓
Greeks of the fifth century B.C. observed the duty towards the dead even when warfare was bitterest, and when the foe was barbarian. The Athenians buried the Persians slain at Marathon, as the Persians buried the Lacedaemonians slain at Thermopylae. A notable exception may, indeed, be cited; but it is one of those exceptions which forcibly illustrate the rule. The Spartan Lysander omitted to bury the Athenians who fell at Aegospotami; and that omission was remembered, centuries later, as an indelible stigma upon his name⁵.

Thus the audience for which Sophocles composed the *Antigone* would regard Creon's edict as something very different from a measure of exceptional, but still legitimate, severity. They would regard it as a shocking breach of that common piety which even the most exasperated belligerents regularly respected.

§ 9. The next point to be considered is, In what sense, and how far, does Creon, in this edict, represent the State? ^{The edict in its political aspect,} He is the lawful king of Thebes. His royal power is conceived as having no definite limit. The words of the Chorus testify that he is acting within the letter of his right; 'thou hast power, I ween, to take what order thou wilt, both for the dead, and for all us who live' (211 f.). On the other hand, he is acting

¹ Plut. *Thes.* 29.

² *Il.* 24. 411 ff.

³ Aelian *Var. Hist.* 12. 27.

⁴ Soph. *Ai.* 1332 ff.

⁵ Paus. 9. 32. 6.

against the unanimous, though silent, sense of Thebes, which, as his son Haemon tells him, held that Antigone had done a glorious deed (695). Creon replies: 'Shall Thebes prescribe to me how I shall rule?' His son rejoins: 'That is no city (πόλις), which belongs to one man' (737). Where the unanimous opinion of the community was ignored, the Athenians of the poet's day would feel that, as Haemon says, there was no 'city' at all. Indeed, when Creon summoned 'the conference of elders,' that summons was itself an admission that he was morally bound to take account of other judgments besides his own. We may often notice in the Attic drama that the constitutional monarchy of the legendary heroic age is made to act in the spirit, and speak in the tone, of the unconstitutional *tyrannis*, as the historical age knew it. This was most natural; it gave an opening for points sure to tell with a 'tyrant-hating' Athenian audience, and it was perfectly safe from objection on the ground of anachronism,—an objection which was about the last that Athenian spectators were likely to raise, if we may judge by the practice of the dramatists. Now, the Creon of the *Antigone*, though nominally a monarch of the heroic age, has been created by the Attic poet in the essential image of the historical *tyrannus*. The Attic audience would mentally compare him, not to an Agamemnon or an Alcinous, but to a Hippias or a Periander. He resembles the ruler whose absolutism, imposed on the citizens by force, is devoid of any properly political sanction. Antigone can certainly be described, with technical correctness, as acting 'in despite of the State,' since Creon is the State, so far as a State exists. But the Greeks for whom Sophocles wrote would not regard Creon's edict as having a constitutional character, in the sense in which that character belonged to laws sanctioned (for instance) by the Athenian Ecclesia. They would liken it rather to some of the arbitrary and violent acts done by Hippias in the later period of his 'tyranny.' To take a modern illustration, they would view it in a quite different light from that in which we should regard the disobedience of a Russian subject to a ukase of the Czar.

If, then, we endeavour to interpret Creon's action by the

standards which the poet's contemporaries would apply, we find, first, that he is doing a monstrous act; secondly, that, in doing it, he cannot, indeed, be said to exceed his prerogative, since this is indefinite; but he is exceeding his moral right in such a manner that he becomes the counterpart of the *tyrannus* who makes a cruel use of an unconstitutional power.

§ 10. Antigone, on the other hand, is fulfilling one of the most sacred and the most imperative duties known to Greek religion; and it is a duty which could not be delegated. She and her sister are the nearest kinsfolk of the dead. It is not to be expected that any stranger should brave the edict for the dead man's sake. As the Chorus says, 'no man is so foolish that he is enamoured of death' (220). Creon is furious when the Chorus suggests that the rites so mysteriously paid to the corpse may have been due to the agency of the gods (278 f.). That very suggestion of the Chorus shows how impossible it seemed to the Theban mind that Polyneices could receive the ministration of any human hand. A modern critic, taking the view that Antigone was wrong, has observed (not ironically) that she ought to have left the gods to provide the burial. It would have been ill for the world if all who have done heroic deeds had preferred to await miracles. As to another suggestion,—that Antigone ought to have tried persuasion with Creon,—the poet has supplied the answer in his portraiture of Creon's character,—a character known to Antigone from long experience. The situation in which Antigone was placed by Creon's edict was analogous to that of a Christian martyr under the Roman Empire. It was as impossible for Antigone to withhold those rites, which no other human being could now render, as it was impossible for the Christian maiden to avoid the torments of the arena by laying a grain of incense on the altar of Diana¹. From both alike those laws which each believed to be 'the unfailing statutes of Heaven' claimed an allegiance which no human law could cancel, and it was by the human

Antigone's
position.

¹ Mr Long's beautiful picture, 'Diana or Christ,' will be remembered by many,—and the more fitly, since it presents a counterpart, not only for Antigone, but also for Creon and for Haemon.

ruler, not by his victim, that the conflict of loyalties had been made inevitable.

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is. § 11. One of the main arguments used to show that Sophocles conceived Antigone as partly censurable has been drawn from the utterances of the Chorus. It is therefore important to determine, if we can, what the attitude of these Theban Elders really is. Their first ode (the Parodos) shows how strongly they condemn Polyneices, as having led a hostile army against his country. We might have expected, then, that, when Creon acquainted them with his edict, they would have greeted it with some mark of approval. On the contrary, their words are confined to a brief utterance of submission: 'Such is thy pleasure, Creon, son of Menoeceus, touching this city's foe, and its friend; and thou hast power, I ween, to take what order thou wilt, both for the dead, and for all us who live' (211 ff.). We can see that they are startled by such a doom, even for a man whom they hold deeply guilty. Their words suggest a misgiving. Just afterwards, they significantly excuse themselves from taking any part in the enforcement of the edict (216). But it is otherwise when the edict, having been published, is broken. Then they range themselves on Creon's side. They refer to the disobedience as a daring offence (371). When Antigone is brought in, they speak of her folly (383). Nevertheless, Antigone is convinced that, in their hearts, they sympathise with her (504). And, indeed, it is plain that they do so, to this extent,—that they consider the edict to have been a mistake; though they also hold that it was wrong to break the edict. Hence they speak of Antigone's act as one prompted by 'frenzy at the heart' (603). The clearest summary of their whole view—up to this point of the drama—is given in verses 872—875, and amounts to this:—Antigone's act was, in itself, a pious one; but Creon, as a ruler, was bound to vindicate his edict. Her 'self-willed temper' has brought her to death.

So far, then, the view taken by the Chorus is very much Boeckh's:—the merits are divided; Creon is both right and wrong; so, too, is Antigone. But then Teiresias comes (v. 988), and convinces the Chorus that Creon has been wholly wrong; wrong in refusing burial to Polyneices; wrong in punishing

Antigone. It is at the urgent advice of the Chorus that Creon yields. And when, a little later, Creon blames himself as the cause of all the woe, the Chorus replies that now at last he sees the truth (v. 1270). Thus the Theban Elders entertain two different opinions in succession. Their first opinion is overthrown by Teiresias. Their second opinion—which they hold from verse 1091 onwards—is that which the poet intends to be recognised as the true one.

§ 12. After thus tracing the mind of the Chorus, we can see more clearly why it is composed of Theban elders. When the chief person of a Greek tragedy is a woman, the Chorus usually consists of women, whose attitude towards the heroine is more or less sympathetic. Such is the case in the *Electra* and the *Trachiniae*, and in seven plays of Euripides,—the *Andromache*, *Electra*, *Hecuba*, *Helena*, both *Iphigenias*, and *Medea*. The Chorus of the *Alcestis*, indeed, consists of Pheraean elders: but then *Alcestis* is withdrawn from the scene at an early moment, and restored to it only at the end: during the rest of the play, the interest is centred in Admetus. In the *Antigone*, Sophocles had a double reason for constituting the Chorus as he did. First, the isolation of the heroine would have been less striking if she had been supported by a group of sympathetic women. Secondly, the natural predisposition of the Theban nobles to support their king heightens the dramatic effect of their ultimate conversion.

Why the
Chorus is
so consti-
tuted.

§ 13. The character of Antigone is a separate question from the merit of the cause in which she is engaged. She might be doing right, and yet the poet might have represented her as doing it in such a manner as to render her heroism unattractive. We may now turn to this question, and consider what manner of woman she is.

Character
of An-
tigone.

Two qualities are at the basis of her character. One is an enthusiasm, at once steadfast and passionate, for the right, as she sees it,—for the performance of her duty. The other is intense tenderness, purity, and depth of domestic affection; manifested here in the love of sister for brother, a love which death has not weakened, but only consecrated; as in the *Oedipus Coloneus*—where the portraiture of her is entirely in unison with that given here—it is manifested in the tender anxiety to recon-

cile her living brothers, and in the fearless, completely selfless devotion—through painful wanderings, through all misery and all reproach—to the old age of her blind and homeless father. In the opening scene of the play, we find her possessed by a burning indignation at the outrage done to her dead brother; the deep love which she feels for him is braced by a clear sense of the religious duty which this edict lays upon her, and by an unfaltering resolve to do it; it never occurs to her for an instant that, as a true sister, she could act otherwise; rather it seems wonderful to her that the author of the edict should even have expected it to prove deterrent—for *her* (ver. 32).

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With her whole heart and soul dominated by these feelings, she turns to her sister Ismene, and asks for her aid; not as if the response could be doubtful—she cannot imagine its being doubtful; it does not enter her mind that one whom she has just addressed by so dear a name, and with whom her tie of sisterhood is made closer still by the destiny which has placed them apart, can be anything but joyful and proud to risk life in the discharge of a duty so plain, so tender, and so sacred. And how does Ismene meet her? Ismene reminds her that other members of their house have perished miserably, and that, if Antigone acts thus, Antigone and she will die more miserably still: they are women, and must not strive with men; they are subjects, and must not strive with rulers: Ismene will ask the dead to excuse her, since she is constrained, and will obey the living: ‘for it is witless *to be over-busy*’ (*περισσὰ πράσσειν*, v. 68). Ismene is amiable enough; she cannot be called exceptionally weak or timid; she is merely the average woman; her answer here is such as would have been made by most women—and perhaps by a still larger proportion of men, as the Chorus afterwards forcibly reminds us. But, given the character and the present mood of Antigone, what must be the effect of such a reply to such an appeal? It is the tenderness, quite as much as the strength, of Antigone’s spirit that speaks in her answer:—‘I will not urge thee,—no, nor, if thou yet shouldst have the mind, wouldst thou be welcome as a worker with me.’ And the calmest reason thoroughly approves that answer; for the very terms in which Ismene had repulsed her sister proved a nature which could

never rise to the height of such a task, and which would be more dangerous as an ally than as a neutral.

When the sisters next meet, it is in Creon's presence, and the situation is this:—Antigone has done the deed, unaided; and Creon has said that both sisters shall die—for he suspects Ismene of complicity. Ismene's real affection is now quickened by a feverish remorse, and by an impulse towards self-immolation,—an impulse of a sentimental and almost hysterical kind: she will say that she helped Antigone; she will die with her; she will yet make amends to the dead. Was Antigone to indulge Ismene's impulse, and to allow Ismene's words to confirm Creon's suspicions? Surely Antigone was bound to do what she does,—namely, to speak out the truth: 'Nay, Justice will not suffer thee to do that; thou didst *not* consent to the deed,' neither did I give thee part in it.' But it will be said that her tone towards Ismene is too stern and hard. The sternness is only that of truth; the hardness is only that of reality: for, among the tragic circumstances which surround Antigone, this is precisely one of the most tragic, that Ismene's earlier conduct, at the testing-point of action, *has* made a spiritual division which no emotional after-impulse can cancel. One more point may be raised: when Ismene says, 'What life is dear to me, bereft of thee?'—Antigone replies, 'Ask Creon—all thy care is for him' (v. 549): is not this, it may be asked, a needless taunt? The answer is found in Antigone's wish to save Ismene's life. Thus far in the dialogue, Ismene has persisted—even after Antigone's denial—in claiming a share in the deed (vv. 536—547). Creon might well think that, after all, the fact was as he suspected. It was necessary for Antigone to make him see—by some trenchant utterance—that she regarded Ismene as distinctly ranged on his side. And she succeeded. Later in the play, where Creon acknowledges Ismene's innocence, he describes it in the very phrase which Antigone had impressed upon his memory; he speaks of Ismene as one '*who has not touched*' the deed (v. 771: cp. v. 546). It is with pain (v. 551), it is not with scorn or with bitterness, that Antigone remains firm. Her attitude is prescribed equally by regard for truth and right, and by duty towards her sister.

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Antigone is betrothed to Haemon; the closeness of the affection between them is significantly marked by the words of Ismene (v. 570); it is expressed in the words, the deeds, and the death, of Haemon. If verse 572 is rightly assigned to Antigone (as, in my opinion, it is), that brief utterance tells much: but let us suppose that it belongs to Ismene, and that Antigone never once refers directly to Haemon: we say, 'directly,' because more than once she alludes to sweet hopes which life had still to offer her. It is evident that, if Sophocles had given greater prominence to Antigone's love for Haemon, he could have had only one aim, consistently with the plan of this play,—viz., to strengthen our sense of the ties which bound her to life, and, therefore, of her heroism in resigning it. But it is also evident that he could have done this, with any effect, only at the cost of depicting a mind divided between the desire of earthly happiness and the resolve to perform a sacred duty. Sophocles has preferred to portray Antigone as raised above every selfish thought, even the dearest, by the absorbing and inspiring sense of her duty to the dead, and to the gods; silent, not through apathy, concerning a love which could never be hers, and turning for comfort to the faith that, beyond the grave, the purest form of human affection would reunite her to those whom she had lost. It is no blame to later dramatists that they found it necessary to make more of the love-motive; but, if our standard is to be the noblest tragic art, it is a confession of their inferiority to Sophocles. There is a beautiful verse in the play which might suggest how little he can have feared that his heroine would ever be charged with a cold insensibility. Creon has urged that the honour which she has shown to Polyneices will be resented by the spirit of Eteocles. Antigone answers, 'It is not my nature to join in hating, but in loving.' As she had sought to reconcile them while they lived, so now she will have no part in their feud—if feud there be where they have gone,—but will love each, as he loves her.

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So long as her task lies before Antigone, she is sustained by the necessity for action. Nor does she falter for a moment, even after the deed has been done, so long as she is in the presence of Creon. For though she has no longer the stimulus

of action, there is still another challenge to her fortitude; she, who is loyal to the divine law, cannot tremble before the man who is its embodied negation. It is otherwise when Creon is gone, and when there are only the Theban elders to see and hear her, as she is led to death. The strain on her mind is relaxed; the end is near; she now feels the longing for some word of pity as she passes to the grave,—for some token of human kindness. But, while she craves such sympathy, the Theban nobles merely console her with the thought of posthumous fame. She compares her doom to Niobe's; and they reply that it is a glory for her to be as Niobe, a daughter of the Tantalidae,—

the seed of gods,
Men near to Zeus; for whom on Ida burns,
High in clear air, the altar of their Sire,
Nor hath their race yet lost the blood divine¹.

Few things in tragedy are more pathetic than this yearning of hers, on the brink of death, for some human kindness of farewell, thus 'mocked', as she feels it to be, by a cold assurance of renown. She turns from men to invoke 'the fount of Dircè and the holy ground of Thebes'; these, at least, will be her witnesses. In her last words, she is thinking of the dead, and of the gods; she feels sure of love in the world of the dead; but she cannot lift her face to the gods, and feel sure that they are with her. If they are so, why have they allowed her to perish for obeying them? Yet, again, they *may* be with her; she will know beyond the grave. If she has sinned, she will learn it there; but if she is innocent, the gods will vindicate when she is gone. How infinitely touching is this supreme trouble which clouds her soul at the last,—this doubt and perplexity concerning the gods! For it is not a misgiving as to the paramount obligation of the 'unwritten laws' which she has obeyed: it is only an anguish of wonder and uncertainty as to the mysterious ways of the powers which have laid this

¹ From the *Niobe* of Aeschylus (fr. 157): οἱ θεῶν ἀρχίσποροι, | οἱ Ζητὸς ἐγγύς· οἷς
κατ' Ἰδαίων πάγων | Διὸς πατρώου βωμός ἐστ' ἐν αἰθέρι, | κοῦπω νῦν ἐξίτηλον αἷμα δαι-
μόνων.

² v. 839.

obligation on mortals,—a surmise that, as gods and men seem alike without pity for her, there has perhaps been something wrong in her way of doing the duty which was so clear and so binding.

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§ 14. The psychology of Sophocles is so excellent in the case of Antigone because he has felt that in a truly heroic nature there is the permanent strength of deep convictions, but there is also room for what superficial observers might think a moral anticlimax. So long as such a nature has to meet antagonism in word or deed, its permanent strength is heightened by a further support which is necessarily transient,—the strength of exaltation. But a mind capable of heroism is such as can see duties in their true proportions, and can sacrifice everything to the discharge of the highest: and it is such a mind, too, which, in looking back on a duty done, is most liable—through very largeness of vision, and sense of human limitations—to misgivings like those which vex the last moments of Antigone. The strength of exaltation has passed away; her clear intelligence cannot refuse to acknowledge that the actual results of doing right are in seeming conflict with the faith which was the sanction of the deed. It is worthy of notice that only at one moment of the drama does Antigone speak lightly of the penalty which she has deliberately incurred. That is at the moment when, face to face with Creon, she is asserting the superiority of the divine law. Nor does she, even then, speak lightly of death in itself; she only says that it is better than a life like hers; for at that moment she feels the whole burden of the sorrows which have fallen upon her race,—standing, as she does, before the man who has added the last woe. The tension of her mind is at the highest. But nowhere else does she speak as one who had sought death because weary of life; on the contrary, we can see that that life was dear to her, who must die young, ‘without a portion in the chant that brings the bride.’ It is a perfectly sane mind which has chosen death, and has chosen it only because the alternative was to neglect a sacred duty.

A comparison with other dramatists may serve to illustrate what Sophocles has gained by thus allowing the temporary



strength of excitement to pass off before the end, leaving the permanent strength of the character to wrestle with this pain and doubt. In Alfieri's play of the same name, *Antigone* shows no touch of human weakness; as death approaches, she seems more and more impatiently eager for it; she says to Creon's guards, who are leading her to her doom,—

Let us make better speed; so slow a step
 Ill becomes her who has at length just reach'd
 The goal so long desired... Perhaps ye, O guards,
 May feel compassion for my fate?... Proceed.
 Oh terrible Death, I look thee in the face,
 And yet I tremble not¹.

In Massinger's *Virgin Martyr*, again, consider the strain in which Dorothea addresses Theophilus, the persecutor of the Christians, who has doomed her to torture and death:—

Thou fool!
 That gloriest in having power to ravish
 A trifle from me I am weary of,
 What is this life to me? Not worth a thought;
 Or, if it be esteem'd, 'tis that I lose it
 To win a better: even thy malice serves
 To me but as a ladder to mount up
 To such a height of happiness, where I shall
 Look down with scorn on thee and on the world.

The dramatic effect of such a tone, both in Alfieri's *Antigone* and in Massinger's *Dorothea*, is to make their fate not more, but less, pathetic; we should feel for them more if they, on their part, seemed to feel a little 'what 'tis to die, and to die young,'—as Theophilus says to Dorothea. On the other hand, M. Casimir Delavigne, in his *Messéniennes*, is Sophoclean where he describes the last moments of Joan of Arc:

Du Christ, avec l'ardeur, Jeanne baisait l'image;
 Ses longs cheveux épars flottaient au gré des vents:
 Au pied de l'échafaud, sans changer de visage,
 Elle s'avancait à pas lents.

¹ C. Taylor's translation.

Tranquille elle y monta ; quand, debout sur le faîte,
 Elle vit ce bûcher, qui l'allait dévorer,
 Les bourreaux en suspens, la flamme déjà prête,
Sentant son cœur faillir, elle baissa la tête,
Et se prit à pleurer¹.

So it is that the Antigone of Sophocles, in the last scene of her life, feels her heart fail, bows her head, and weeps ; but the first verse of the passage just quoted suggests a difference which makes the Greek maiden the more tragic figure of the two : when Antigone looked to heaven, she could find no certain comfort.

Thus has Sophocles created a true heroine ; no fanatic enamoured of martyrdom, no virago, but a true woman, most tender-hearted, most courageous and steadfast ; whose sense of duty sustains her in doing a deed for which she knows that she must die ;—when it has been done, and death is at hand, then, indeed, there is a brief cry of anguish from that brave and loving spirit ; it is bitter to die thus : but human sympathy is denied to her, and even the gods seem to have hidden their faces. Nowhere else has the poetry of the ancient world embodied so lofty or so beautiful an ideal of woman's love and devotion. The Macaria of Euripides resigns her life to save the race of the Heracleidae ; his Iphigeneia, to prosper the course of the Greek fleet ; his Alcestitis, to save the life of her husband. In each of these cases, a divine voice had declared that some one must die ; in each, the heroism required was purely passive ; and in each a definite gain was promised,—for it was at least a pious opinion in the wife of Admetus (when all his other friends had declined his request that some of them would oblige him by dying for him*) to think that his survival would be a gain. Not one of these Euripidean heroines, pathetic though they be, can for a moment be ranked with Fedalma in George Eliot's *Spanish Gypsy*, when

¹ Quoted by M. Patin in his *Études sur les Tragiques grecs*, vol. II., p. 271.

² Has the total absence of the sense of humour, in its disastrous effect upon tragic pathos, ever been more wonderfully illustrated than by Euripides in those lines of the *Alcestitis*?—πάντας δ' ἐλέγξας καὶ διεξελλθὼν φίλους, | πατέρα, γεραίαν θ' ἢ σφ' ἔτικτε μητέρα, | οὐχ ἤνρε πλὴν γυναικὸς ὅστις ἤθελε | θανεῖν πρὸ κελῖνου μηδ' ἔτ' εἰσορᾶν φάος. (vv. 15 ff.)

she accepts what seems worse than death for the sake of benefits to her race which are altogether doubtful ;—

‘my soul is faint—

Will these sharp pains buy any certain good?’

But Antigone is greater than Fedalma. There was no father, no Zarca, at Antigone's side, urgently claiming the sacrifice,—on the contrary, there was a sister protesting against it ; Antigone's choice was wholly free ; the heroism which it imposed was one of doing as well as suffering ; and the sole reward was to be in the action itself.

§ 15. The character of Creon, as Sophocles draws it in this Creon. play, may be regarded in somewhat different lights. It is interesting, then, to inquire how the poet meant it to be read. According to one view, Creon is animated by a personal spite against both Polyneices and Antigone ; his maxims of state-policy are mere pretexts. This theory seems mistaken. There is, indeed, one phrase which might suggest previous dissensions between Creon and Antigone (v. 562). It is also true that Creon is supposed to have sided with Eteocles when Polyneices was driven into exile. But Sophocles was too good a dramatist to lay stress on such motives in such a situation. Rather, surely, Creon is to be conceived as entirely sincere and profoundly earnest when he sets forth the public grounds of his action. They are briefly these. Anarchy is the worst evil that can befall a State : the first duty of a ruler is therefore to enforce law and maintain order. The safety of the individual depends on that of the State, and therefore every citizen has a direct interest in obedience. This obedience must be absolute and unquestioning. The ruler must be obeyed ‘in little things and great, in just things *and unjust*’ (v. 667). That is, the subject must never presume to decide for himself what commands may be neglected or resisted. By rewarding the loyal and punishing the disloyal, a ruler will promote such obedience.

Creon puts his case with lucidity and force. We are reminded Comparison with Plato's Crito. of that dialogue in which Plato represents Socrates, on the eve of execution, as visited in prison by his aged friend Crito, who comes to tell him that the means of escape have been provided,

and to urge that he should use them. Socrates imagines the Laws of Athens remonstrating with him: 'Do you imagine that a State can subsist, in which the decisions of law are set aside by individuals?' And to the plea that 'unjust' decisions may be disobeyed, the Laws rejoin,—'Was *that* our agreement with you? Or were you to abide by the sentence of the State?' When Antigone appeals to the laws of Hades (v. 451), might not Creon's laws, then, say to her what the laws of Athens say with regard to the hypothetical flight of Socrates:—'We shall be angry with you while you live, and our brethren, the Laws in the world below, will receive you as an enemy; for they will know that you have done your best to destroy us'?

Plato, it has been truly said, never intended to answer the question of casuistry, as to when, if ever, it is right to break the city's law. But at least there is one broad difference between the cases supposed in the *Crito* and the *Antigone*. Antigone had a positive religious duty, about which there was no doubt at all, and with which Creon's law conflicted. For Socrates to break prison might be justifiable, but could not be described as a positive religious duty; since, however much good he might feel confident of effecting by preserving his life, he was at least morally entitled to think that such good would be less than the evil of the example. Creon is doing what, in the case of Socrates, Athens did not do,—he is invading the acknowledged province of religion. Not that he forgets the existence of the gods: he reveres them in what he believes to be the orthodox way¹. But he assumes that under no imaginable circumstances can the gods disapprove of penalties inflicted on a disloyal citizen. Meanwhile his characteristic tendency 'to do everything too much' has led him into a step which renders this assumption disastrous. He punishes Polyneices in a manner which violates religion.

Creon's
attitude
towards
Antigone.

In Antigone, again, he sees anarchy personified, since, having disobeyed, she seems to glory therein (v. 482). Her defence is unmeaning to him, for her thoughts move in a different region from his own. Sophocles has brought this out with admirable

¹ See especially the note on 1044.

skill in a short dialogue between Creon and Antigone (508—525): we see that he cannot get beyond his principle of State rewards and punishments; she is speaking foolishness to him—as, indeed, from the first she had felt the hopelessness of their understanding each other (469 f., 499 f.). As this dialogue serves to show Creon's unconsciousness of the frontier between divine and human law, so his scene with Haemon brings out his incapacity to appreciate the other great motive of Antigone's conduct,—sisterly piety. Creon regards the Family almost exclusively in one aspect; for him it is an institution related to the State as the gymnasium to the stadium; it is a little State, in which a man may prove that he is fit to govern a larger one.

Creon's temper is hasty and vehement. He vows that Haemon 'shall not save those two girls from their doom'; but, when the Chorus pleads for Ismene, he quickly adds that he will spare *her*,—'thou sayest well' (770 f.). We also notice his love of hyperbole (1039 ff.). But he is not malevolent. He represents the rigour of human law,—neither restricted by the sense of a higher law, nor intensified by a personal desire to hurt. He has the ill-regulated enthusiasm of a somewhat narrow understanding for the only principle which it has firmly grasped.

§ 16. Such, then, are the general characteristics which mark the treatment of this subject by Sophocles. In a drama of rare poetical beauty, and of especially fine psychology, he has raised the question as to the limit of the State's authority over the individual conscience. It belongs to the essence of the tragic pathos that this question is one which can never be answered by a set formula. Enough for Antigone that she finds herself in a situation where conscience leaves her no choice but to break one of two laws, and to die.

These distinctive qualities of the play may be illustrated by a glance at the work of some other poets. The *Antigone* of Euripides is now represented only by a few small fragments, Euripides. and its plot is uncertain. It would seem, however, that, when Antigone was caught in the act of burial, Haemon was assisting her, and that the play ended, not with her death, but with her

marriage¹. Some of the fragments confirm the belief that the love-motive was prominent². The Roman poet Attius (c. 140 B.C.) also wrote an *Antigone*. The few remaining verses—some of which have lived only because Vergil imitated them—indicate

¹ All that we know as to the plot is contained in the first Argument to this play (see p. 3 below, and notes on p. 4): 'The story has been used also by Euripides in his *Antigone*; only there she is detected with Haemon, and is given in marriage, and bears a son Maion.' In the scholia at the end of L we also read, 'this play differs from the *Antigone* of Euripides in the fact that, there, she was detected through the love of Haemon, and was given in marriage; while here the issue is the contrary' (i.e. her death). That this is the right rendering of the scholiast's words—*φωραθείσα ἐκείνη διὰ τὸν Αἰμόνος ἔρωτα ἐξεδόθη πρὸς γάμον*—seems probable from a comparison with the statement in the Argument; though others have understood, 'she was detected, and, owing to the love of Haemon, given in marriage.' She was detected, not, as in the play of Sophocles, directly by Creon's guards, but (in some way not specified) through the fact that Haemon's love for her had drawn him to her side.

Welcker (*Griech. Trag.* II. pp. 563 ff.) has sought to identify the *Antigone* of Euripides with the plot sketched by Hyginus in *Fab.* 72. Antigone having been detected, Haemon had been commissioned by Creon to slay her, but had saved her, conveying her to a shepherd's home. When Maion, the son of their secret marriage, had grown to man's estate, he visited Thebes at a festival. This was the moment (Welcker thinks) at which the *Antigone* of Euripides began. Creon noted in Maion a certain mark which all the offspring of the dragon's seed (*σπαρτοί*) bore on their bodies. Haemon's disobedience was thus revealed; Heracles vainly interceded with Creon; Haemon slew his wife Antigone and then himself.

But surely both the author of the Argument and the scholiast clearly imply that the marriage of Antigone was contained in the play of Euripides, and formed its conclusion. I therefore agree with Heydemann (*Ueber eine nacheuripideische Antigone*, Berlin, 1868) that Hyginus was epitomising some otherwise unknown play.

M. Patin (*Études sur les Tragiques grecs*, vol. II. p. 277) remarks that there is nothing to show whether the play of Euripides was produced before or after that of Sophocles. But he has overlooked a curious and decisive piece of evidence. Among the scanty fragments of the Euripidean *Antigone* are these lines (Eur. fr. 165, Nauck); —*ἀκουσον· οὐ γὰρ οἱ κακῶς πεπραγότες | σὺν ταῖς τύχαισι τοὺς λόγους ἀπώλεσαν*. This evidently glances at the *Antigone* of Sophocles, vv. 563 f., where Ismene says, *οὐδ' ὅς τις βλάστη μένει | νοῦς τοῖς κακῶς πράσσουσιν, ἀλλ' ἐξίσταται*. (For similar instances of covert criticism, see n. on *O. C.* 1116.)

² Eur. fr. 160, 161, 162 (Nauck). The most significant is fr. 161, probably spoken by Haemon:—*ἦρων· τὸ μαινεσθαι δ' ἄρ' ἦν ἔρωτι βροτοῖς*.—Another very suggestive fragment is no. 176, where the speaker is evidently remonstrating with Creon:—'Who shall pain a rock by thrusting at it with a spear? And who can pain the dead by dishonour, if we grant that they have no sense of suffering?' This is characteristic of the difference between the poets. Sophocles never urges the *futility* of Creon's vengeance, though he does touch upon its ignobleness (v. 1030).

eloquence and spirit, but give no clue to the plot¹. Statius, in his epic *Thebaid*, departs widely from the Attic version of the story. Argeia, the widow of Polyneices, meets Antigone by night at the corpse. Each, unknown to the other, has come to do the same task; both are put to death by Creon,—‘*ambae hilares et mortis amore superbae*’². This rapturous welcoming of death is, as we have seen, quite in the manner of Massinger and Alfieri, but not at all in that of Sophocles.

Alfieri's *Antigone* (published in 1783) follows Statius in associating Argeia with Antigone; besides whom there are only two other actors, Creon and Haemon. The Italian poet has not improved upon the Greek. There are here two heroines, with very similar parts, in performing which they naturally utter very similar sentiments. Then Alfieri's Creon is not merely a perverse despot of narrow vision, but a monster of wickedness, who, by a thought worthy of Count Cenci, has published the edict for the express purpose of enticing Antigone into a breach of it. Having doomed her to die, he then offers to pardon her, if she will marry his son (and so unite the royal line with his own); but Antigone, though she esteems Haemon, declines to marry the son of such a parent. So she is put to death, while Argeia is sent back to Argos; and Haemon kills himself. It is not altogether unprofitable to be reminded, by such examples, what the theme of Sophocles could become in other hands.

§ 17. A word may be added regarding treatments of the subject in works of art, which are not without some points of literary interest. Baumeister reproduces two vase-paintings, both curious³. The first⁴ represents a group of three figures,—the

¹ Only six fragments remain, forming, in all, ten (partly incomplete) lines: Ribbeck, *Trag. Rom. Frag.* p. 153 (1871). The Ismene of Attius said to her sister (fr. 2), *quanto magis te isti modi esse intellego, | Tanto, Antigona, magis me par est tibi consulere et parcere*: with which Macrobius (*Sat.* 6. 2. 17) compares Verg. *Aen.* 12. 19 *quantum ipse feroci | Virtute exsuperas, tanto me impensius accum est | Consulere atque omnes metuentem expendere casus*. Again, he notes (*Sat.* 6. 1. 59) fr. 5, *iam iam neque di regunt | Neque profecto deum supremus rex [res] curat hominibus*, as having an echo in *Aen.* 4. 371 *iam iam nec maxima Iuno | Nec Saturnius haec oculis pater aspicit aequis*. This latter fragment of Attius is well compared by Ribbeck with Soph. *Ant.* 921 ff.: the words were doubtless Antigone's.

² Stat. *Theb.* 12. 679.

³ *Denkmäler*, pp. 83 f.

⁴ From Gerhard, *Ant. Bildw.* Taf. 73.

central figure being an old man who has just doffed the mask of a young maiden,—while a guard, spear in hand, seizes him by the neck. This is explained as a comic parody of Antigone's story; she has sent an old servant to perform the task in her stead, and he, when confronted with Creon, drops his disguise. The other vase-painting¹,—of perhaps *c.* 380—300 B.C.,—represents Heracles interceding with Creon, who is on the hero's right hand, while Antigone and Haemon are on his left. Eurydicè, Ismene, and a youth (perhaps Maion, the offspring of Antigone's marriage with Haemon) are also present. Klügmann² refers this picture to the lost play of Euripides. Heydemann³ (with more probability, I think) supposes it to represent a scene from an otherwise unknown drama, of which he recognises the plot in Hyginus (*Fab.* 72). It is briefly this:—Haemon has disobeyed Creon by saving Antigone's life; Heracles intercedes with Creon for Haemon, but in vain; and the two lovers commit suicide. Professor Rhousopoulos, of Athens, in a letter to the French Academy⁴ (1885), describes a small fragment of a ceramic vase or cup, which he believes to have been painted in Attica, about 400—350 B.C., by (or after) a good artist. The fragment shows the beautiful face of a maiden,—the eyes bent earnestly on some object which lies before her. This object has perished with the rest of the vase. But the letters ΕΙΚΗΣ remain; and it is certain that the body of Polyneices was the sight on which the maiden was gazing. As Prof. Rhousopoulos ingeniously shows, the body must have been depicted as resting on sloping ground,—the lowest slope, we may suppose, of the hill upon which the guards sat (v. 411). The moment imagined by the artist may have been that at which Antigone returned, to find that the body had been again stripped of dust (v. 426). The women of ancient Thebes are said to have been distinguished for stature no less than beauty; and the artist of the vase appears to have given Antigone both characteristics.

¹ *Mon. Inst.* x. 27.

² *Ann. Inst.* 176, 1876.

³ See footnote above, p. xxxviii, note 1 (3rd paragraph).

⁴ *Περὶ εἰκόνης Ἀντιγόνης κατὰ ἀρχαῖον δοσρακόν, μετὰ ἀπεικονίσματος.* I am indebted to the kindness of Professor D'Ooge, late Director of the American School at Athens, for an opportunity of seeing this letter.

§ 18. It is not, however, in the form of painting or of sculpture that Art has furnished the *Antigone* with its most famous and most delightful illustration. Two generations have now been so accustomed to associate this play with the music of Mendelssohn that at least a passing notice is due to Mendelssohn. the circumstances under which that music was composed; circumstances which, at a distance of nearly half a century, possess a peculiar interest of their own for these later days of classical revivals. After Frederick William IV. had come to the Prussian throne in June, 1840, one of his first acts was to found at Berlin the Academy of Arts for Painting, Sculpture, Architecture, and Music; Mendelssohn, who was then thirty-two, became the first Director of the department of Music, in the spring of 1841. The King had conceived the wish to revive some of the masterpieces of Greek Tragedy,—a project which the versatile poet Tieck, then on the confines of old age, encouraged warmly; none the less so, it would seem, because his own youth had been so vigorously identified with the protests of the Romantic school against classical restraint. Donner had recently published his German translation of Sophocles, ‘in the metres of the original,’ and the *Antigone* was chosen for the experiment. Mendelssohn accepted with enthusiasm the task of writing the music. The rapidity with which he worked may be estimated from the fact that Sept. 9, 1841, seems to have been about the date at which Tieck first broached the idea to him, and that the first full stage rehearsal took place some six weeks later,—on October 22nd. The success of the music in Germany seems to have been immediate and great; rather more than could be said of the first performance in London, when the *Antigone*, with the new music, was brought out at Covent Garden, on Jan. 2, 1845. The orchestra on that occasion, indeed, had a conductor no less able than the late Sir G. Macfarren; but the Chorus was put on the stage in a manner of which a graphic memorial has been preserved to us¹. It may be added that the Covent

¹ On March 25, 1845, Mendelssohn wrote to his sister:—‘See if you cannot find *Punch* for Jan. 18 [1845]. It contains an account of *Antigone* at Covent Garden, with illustrations,—especially a view of the Chorus which has made me laugh for

Garden stage-manager improved the opportunity of the joyous 'dance-song' to Dionysus (vv. 1115—1154) by introducing a regular ballet.

To most lovers of music Mendelssohn's *Antigone* is too familiar to permit any word of comment here; but it may perhaps be less superfluous to remark a fact which has been brought under the writer's notice by an accomplished scholar¹. For the most part, the music admits of having the Greek words set to it in a way which shows that Mendelssohn, while writing for Donner's words, must have been guided by something more than Donner's imitation of the Greek metres; he must also have been attentive, as a general rule, to the Greek text.

te of
play.

§ 19. The question as to the date of the *Antigone* has a biographical no less than a literary interest. It is probable that the play was first produced at the Great Dionysia towards the end of March, 441 B.C. This precise date is, indeed, by no means certain; but all the evidence indicates that, at any rate, the years 442 and 441 B.C. give the probable limits. According to the author of the first Argument to the play², the success of the *Antigone* had led to Sophocles obtaining the office of general, which he held in an expedition against Samos. Athens sent two expeditions to Samos in 440 B.C. (1) The occasion of the first expedition was as follows. Samos and Miletus had been at war for the possession of Prienè, a place on the mainland not far from Miletus. The Milesians, having been worsted, denounced the Samians to the Athenians; who required that both parties should submit their case at Athens. This the Samians refused to do. The Athenians then sent forty ships to Samos,—put down the oligarchy there,—and established a democracy in its place³. (2) The second expedi-

three days.' In his excellent article on Mendelssohn in the *Dictionary of Music*, Sir G. Grove has justly deemed this picture worthy of reproduction.

¹ Mr George Wotherspoon, who has practically demonstrated the point by setting the Greek words to the music for the Parodos (vv. 100—161). It is only in the last antistrophe, he observes, that the 'phrasing' becomes distinctly modern, and less attentive to the Greek rhythms than to harmonic effects.

² See below, p. 3.

³ The Greek life of Sophocles says that he served as general 'in the war against the Anaeans' (*ἀναίων*). Anaea was a place on the mainland, near Prienè. Boeckh

tion had to deal with Samos in open rebellion. The Samian oligarchs had come back,—overthrown the new democracy,—and proclaimed a revolt from Athens, in which Byzantium joined. Pericles was one of the ten generals for the year. He sailed at once to Samos, with sixty ships. All his nine colleagues went with him. When they reached Samos, sixteen of the sixty ships were detached on special service,—partly to watch the Carian coast, partly to summon aid from the two great islands to the north, Chios and Lesbos. Sophocles, who was one of the ten generals, was sent on the mission to these islands. The strat-
gia of
Sophocles

‘I met Sophocles, the poet, at Chios, when he was sailing as general to Lesbos.’ These are the words of Ion, the poet and prose-writer—who was only some twelve years younger than Sophocles—in a fragment preserved by Athenaeus¹. The occasion of the meeting was a dinner given to Sophocles at Chios by Hermesilaus, a friend of his who acted as Athenian ‘proxenus’ there. Now, there is not the smallest real ground for questioning the genuineness of this fragment². And its genuineness is confirmed by internal evidence. Sophocles said at the dinner-party,—alluding to a playful *ruse* by which he had amused the company,—that he was practising generalship, as Pericles had said that he was a better poet than general. The diplomatic mission to Chios and Lesbos was a service in which

supposes that the first expedition was known as ‘the Anaeon war,’ and that Sophocles took part in it as well as in the second expedition. To me, I confess, there seems to be far more probability in the simple supposition that *dvalous* is a corruption of *σαπλους*.

¹ p. 603 E. Müller, *Frag. Hist.* II. 46.

² Arguments against the genuineness have been brought, indeed, by Fr. Ritter (*Vorgebliche Strategie d. Sophokles gegen Samos*: Rhein. Mus., 1843, pp. 187 ff.).

(1) Ion represents Sophocles as saying,—Περικλῆς ποιεῖν με ἐφη, στρατηγεῖν δ’ οὐκ ἐπίστασθαι. Sophocles (Ritter argues) would have said φησί, not ἐφη, if Pericles had been alive. The forger of the fragment intended it to refer to the revolt of Lesbos in 428 B.C.,—forgetting that Sophocles would then be 78. But we reply:—The tense, ἐφη, can obviously refer to the particular occasion on which the remark was made: ‘Pericles said so [when I was appointed, or when we were at Samos together].’

(2) Ion says of Sophocles, οὐ βεκτήριος ἦν. This (says Ritter) implies that Sophocles was dead; who, however, long survived Ion. [Ion was dead in 421 B.C., *Ar. Pax* 835.] But here, again, the tense merely refers to the time at which the writer received the impression. We could say of a living person, ‘he was an agreeable man’—meaning that we found him so when we met him.

Pericles might very naturally utilize the abilities of his gifted, though unmilitary colleague. There is another trait which has not (to my knowledge) been noticed, but which seems worth remarking, as the coincidence is one which is not likely to have been contrived by a forger. It is casually mentioned that, at this dinner-party, an attendant was standing 'near the fire,' and the couch of Sophocles, the chief guest, was also near it. The warm season, then, had not begun. Now we know that Pericles sailed for Samos early in 440 B.C., before the regular season for navigation had yet opened¹.

If the fragment of Ion is authentic, then it is certain that Sophocles held the strategia, and certain also that he held it in 440 B.C.: for Ion's mention of Lesbos cannot possibly be referred to the revolt of that island from Athens in 428 B.C. Apart from the fragment of Ion, however, there is good Attic authority for the tradition. Androtion, whose *Atthis* was written about 280 B.C., gave the names of the ten generals at Samos on this occasion. His list² includes Pericles, and 'Sophocles, the poet, of Colonus.'

¹ See Curtius, *Hist. Gr.* II. 472 (Eng. tr.).

² This fragment of Androtion has been preserved by the schol. on Aristeides, vol. 3, p. 485 (Dind.). Müller, *Frag. Hist.* IV. 645. The names of two of the ten generals are wanting in the printed texts, but have since been restored, from the ms., by Wilamowitz, *De Rhesi Scholiis*, p. 13 (Greifswald, 1877).

I have observed a remarkable fact in regard to Androtion's list, which ought to be mentioned, because it might be urged against the authenticity of the list, though (in my opinion) such an inference from it would be unfair.

Androtion gives (1) the names, (2) the demes of the Generals, but *not* their tribes. The regular order of precedence for the ten Cleisthenean tribes was this:— 1. Erechtheis. 2. Aegeis. 3. Pandionis. 4. Leontis. 5. Acamantis. 6. Oeneis. 7. Cecropis. 8. Hippothontis. 9. Aeantis. 10. Antiochis. Now take the demes named by Androtion. His list will be found to follow this order of the ten tribes,— with one exception, and it is in the case of Sophocles. His deme, Colonus, belonged to the Antiochis, and therefore his name ought to have come last. But Androtion puts it second. The explanation is simple. When the ten tribes were increased to twelve, by the addition of the Antigonis and Demetrias (in or about 307 B.C.), some of the demes were transferred from one tribe to another. Among these was the deme of Colonus. It was transferred from the Antiochis, the tenth on the roll, to the Aegeis, the second on the roll. Hence Androtion's order is correct for his own time (c. 280 B.C.), but not correct for 440 B.C. It is quite unnecessary, however, to infer that he invented or doctored the list. It is enough to suppose that he re-adjusted the order, so as to make it consistent in the eyes of his contemporaries.

Later writers refer to the poet's *strategia* as if it were a generally accepted fact¹.

§ 20. We have next to ask,—What ground is there for connecting this *strategia* of Sophocles with the production of his *Antigone*? The authority for such a connection is the first Argument to the play. This is ascribed to Aristophanes of Byzantium (c. 200 B.C.), but is more probably of later origin (see p. 3). It says;—‘They say (φασί) that Sophocles was appointed to the *strategia* which he held at Samos, because he had distinguished himself by the production of the *Antigone*.’ Here, as so often elsewhere, the phrase, ‘they say,’ is not an expression of doubt, but an indication that the story was found in several writers. We know the names of at least two writers in whose works such a tradition would have been likely to occur. One of them is Satyrus (c. 200 B.C.), whose collection of biographies was used by the author of the *Life of Sophocles*²; the other—also quoted in the *Life*—is Carystius of Pergamum, who lived about 110 B.C., and wrote a book, *Περὶ διδασκαλιῶν*—‘Chronicles of the Stage’—which Athenaeus cites. At the time when these works—and there were others of a similar kind—were compiled, old and authentic lists of Athenian plays, with their dates, appear to have been extant in such libraries as those of Alexandria and Pergamum. When, therefore, we meet with a tradition,—dating at least from the second century B.C.,—which affirms that the *strategia* of Sophocles was due to his *Antigone*, one inference, at least, is fairly secure. We may believe that the *Antigone* was known to have been produced earlier than the summer of 441 B.C. For, if Sophocles was *strategus* in the early spring of 440 B.C., he must have been elected in May, 441 B.C. The election of the

Had the play any bearing upon the poet's appointment?

¹ The Argument to this play, and the *Bios Σοφοκλέους*, have already been cited. See also (1) Strabo 14. p. 638 ‘Ἀθηναῖοι δὲ...πέμψαντες στρατηγὸν Περικλέα καὶ σὺν αὐτῷ Σοφοκλέα τὸν ποιητὴν κακῶς διέθηκαν ἀπειθοῦντας τοὺς Σαμίους. (2) Schol. on Ar. *Pax* 696 λέγεται δὲ ὅτι ἐκ τῆς στρατηγίας τῆς ἐν Σάμῳ ἡγυρῆσατο (ὁ Σοφοκλῆς). (3) Suidas s.v. Μέλητος [but referring to the Samian Μέλισσος: cp. Diog. L. 9. 24] ὑπὲρ Σαμίων στρατηγήσας ἐνανμάχησε πρὸς Σοφοκλῆν τὸν τραγικόν, Ὀλυμπιάδι πρ’ (Ol. 84=444—441 B.C.).—The theory that Sophocles the poet was confused with Sophocles son of Sostratides, *strategus* in 425 B.C. (Thuc. 3. 115), is quite incompatible with the ancient evidence.

² See Introduction to the *Oed. Col.*, § 18, p. xli.

ten strategi was held annually, at the same time as the other official elections (*ἀρχαιεσται*), in the month of Thargelion, at the beginning of the ninth prytany of the civic year. Further, we may conclude that the *Antigone* had not been produced at any long interval before May, 441 B.C. Otherwise the tradition that the play had influenced the election—whether it really did so or not—would not have seemed probable.

Assuming, then, that the *Antigone* was brought out not long before Sophocles obtained the strategia, we have still to consider whether there is any likelihood in the story that his election was influenced by the success of the play. At first sight, a modern reader is apt to be reminded of the man of letters who, in the opinion of his admirer, would have been competent, at the shortest notice, to assume command of the Channel Fleet. It may appear grotesque that an important State should have rewarded poetical genius by a similar appointment. But here, as in other cases, we must endeavour to place ourselves at the old Athenian point of view. The word 'general,' by which we render 'strategus,' suggests functions purely military, requiring, for their proper discharge, an elaborate professional training. Such a conception of the Athenian strategia would not, however, be accurate. The ten strategi, chosen annually, formed a board of which the duties were primarily military, but also, in part, civil. And, for the majority of the ten, the military duties were usually restricted to the exercise of control and supervision at Athens. They resembled officials at the War Office, with some added functions from the province of the Home Office. The number of strategi sent out with an army or a fleet was, at this period, seldom more than three. It was only in grave emergencies that all the ten strategi went on active service together. In May, 441 B.C.,—the time, as it seems, when Sophocles was elected,—no one could have foreseen the great crisis at Samos. In an ordinary year Sophocles, as one of the strategi, would not necessarily have been required to leave Athens. Among his nine colleagues there were doubtless, besides Pericles, one or two more possessed of military aptitudes, who would have sufficed to perform any ordinary service in the field. Demosthenes—in whose day only one of the ten strategi was ordinarily commis-

sioned for war—describes the other nine as occupied, among other things, with arranging the processions for the great religious festivals at Athens¹. He deplores, indeed, that they should be so employed; but it is certain that it had long been one duty of these high officials to help in organising the great ceremonies. We are reminded how suitable such a sphere of duty would have been for Sophocles,—who is said to have led in his boyhood the Chorus that celebrated the victory of Salamis,—and we seem to win a new light on the meaning of his appointment to the strategia. In so far as a strategus had to do with public ceremonies and festivals, a man with the personal gifts of Sophocles could hardly have strengthened his claim better than by a brilliant success at the Dionysia. The mode of election was favourable to such a man. It was by show of hands in the Ecclesia. If the *Antigone* was produced at the Great Dionysia, late in March, 441 B.C., it is perfectly intelligible that the poet's splendid dramatic triumph should have contributed to his election in the following May. It is needless to suppose that his special fitness for the office was suggested to his fellow-citizens by the special maxims of administration which he ascribes to Creon,—a notion which would give an air of unreality,—verging, indeed, on comedy,—to a result which appears entirely natural when it is considered in a larger way².

§ 21. The internal evidence of the *Antigone* confirms the belief that it is the earliest of the extant seven. Certain traits of composition distinguish it. (1) The division of an iambic trimeter between two or more speakers—technically called ἀντι-
λαβή—is avoided, as it is by Aeschylus. It is admitted in the

¹ Dem. or. 4 § 26.

² One of Aelian's anecdotes (*Var. Hist.* 3. 8) is entitled, *ὅτι ὁ Φρόνιχος διὰ τοῦ ποίημα στρατηγὸς ἤρθε*. Phrynichus, he says, 'having composed suitable songs for the performers of the war-dance (*πυρρυσταῖς*) in a tragedy, so captivated and enraptured the (Athenian) spectators, that they immediately elected him to a military command.' Nothing else is known concerning this alleged strategia. It is possible that Phrynichus, the tragic poet of c. 500 B.C., was confounded by some later anecdote-monger with the son of Stratonides, general in 412 B.C. (Thuc. 8. 25), and that the story was suggested by the authentic strategia of Sophocles. At any rate, the vague and dubious testimony of Aelian certainly does not warrant us in using the case of Phrynichus as an illustration.

other six plays. (2) An anapaest nowhere holds the first place of the trimeter. It may further be noticed that the resolution of any foot of the trimeter is comparatively rare in the *Antigone*. Including the proper names, there are less than 40 instances. A considerably higher proportion is found in later plays. (3) The use made of anapaestic verse is archaistic in three points. (a) The Parodos contains regular anapaestic systems (see p. 27, note on vv. 100—161). (b) The Chorus uses anapaests in announcing the entrance of Creon, Antigone, Ismene, Haemon. In the case of Ismene, these anapaests do not follow the stasimon, but occur in the midst of the epeisodion (see vv. 526—530). (c) Anapaests are also admitted, for purposes of dialogue, within an epeisodion (vv. 929—943, where the Chorus, Creon, and Antigone are the speakers). Aeschylus allowed this; but elsewhere it occurs only in the *Ajax* of Sophocles (another comparatively early play), and in the *Medea* of Euripides (431 B.C.).

Place of
the play in
the series of
the poet's
works.

§ 22. The first Argument (p. 3) ends by saying that the play 'has been reckoned as the thirty-second'.¹ This statement was doubtless taken from authentic *διδασκαλῖαι*—lists of performances, with their dates—which had come down from the 5th century B.C. to the Alexandrian age. The notice has a larger biographical interest than can often be claimed for such details. In 441 B.C. Sophocles was fifty-five: he died in 405 B.C., at ninety or ninety-one. More than 100 lost plays of his are known by name: the total number of his works might be roughly estimated at 110. It appears warrantable to assume that Sophocles had produced his works by tetralogies,—i.e.,

¹ λέλεκται δὲ τὸ δράμα τοῦτο τριακοστὸν δεύτερον. Bergk (*Hist. Gr. Lit.* III. p. 414) proposes to read, δεδιδασκται δὲ τὸ δράμα τοῦτο τριακοστὸν· δεύτερος ἦν. He assumes that Sophocles gained the second prize, because, according to the Parian Chronicle (60), the first prize was gained by Euripides in the archonship of Diphilus (442—1 B.C.). He adds that the word *εὐδοκμήσαντα*, applied to Sophocles in the Argument, would suit the winner of the second prize,—as Aristophanes says of his own *Δαιταλεῖς*, which gained the second prize, *ἀριστ' ἡκουσάτην* (*Nub.* 529). But two things are wanting to the probability of Bergk's conjecture, viz., (1) some independent reason for thinking that the *Antigone* was the 30th, rather than the 32nd, of its author's works; and (2) some better ground for assuming that it gained the second prize.

three tragedies and one satyric drama on each occasion. If the number 32 includes the satyric dramas, then the *Antigone* was the fourth play of the eighth tetralogy, and Sophocles would have competed on seven occasions before 441 B.C. He is recorded to have gained the first prize at his first appearance, in 468 B.C., when he was twenty-eight. The production of 28 plays in the next 27 years would certainly argue a fair measure of poetical activity. If, on the other hand, this 32 is exclusive of satyric dramas, then the *Antigone* was the second play of the eleventh trilogy, and the whole number of plays written by the poet from 468 to 441 B.C. (both years included) was 44.

On either view, then, we have this interesting result,—that the years of the poet's life from fifty-five to ninety were decidedly more productive than the years from twenty-eight to fifty-five. And if we suppose that the number 32 includes the satyric dramas—which seems the more natural view—then the ratio of increased fertility after the age of fifty-five becomes still more remarkable. We have excellent reason, moreover, for believing that this increase in amount of production was not attended by any deterioration of quality. The *Philoctetes* and the *Coloneus* are probably among the latest works of all. These facts entitle Sophocles to be reckoned among the most memorable instances of poetical genius prolonging its fullest vigour to extreme old age, and—what is perhaps rarer still—actually increasing its activity after middle life had been left behind.

§ 23. Nothing is known as to the plays which Sophocles may have produced along with the *Antigone*. Two forms of trilogy were in concurrent use down at least to the end of the fifth century,—that in which the three tragedies were parts of one story,—and that in which no such link existed. The former was usually (though doubtless not always) employed by Aeschylus; the latter was preferred by his younger rival. Thus it is possible,—nay, probable,—that the two tragedies which accompanied the *Antigone* were unrelated to it in subject. Even when the Theban plays of Sophocles are read in the order of the fable, they do not form a linked trilogy in the Aeschylean sense. This is not due merely to discrepancy of detail or incompleteness of

The
Theban
plays—not
a connect-
ed trilogy.

juncture. The perversely rigorous Creon of the *Antigone* is, indeed, an essentially distinct character from the ruthless villain of the *Coloneus*; the *Coloneus* describes the end of Oedipus in a manner irreconcilable with the allusion in the *Antigone* (v. 50). But, if such differences existed between the *Choephoroi* and the *Eumenides*, they would not affect the solidarity of the 'Oresteia.' On the other hand, it does not suffice to make the triad a compact trilogy that the *Tyrannus* is, in certain aspects, supplemented by the *Coloneus*¹, and that the latter is connected with the *Antigone* by finely-wrought links of allusion². In nothing is the art of Sophocles more characteristically seen than in the fact that each of these three masterpieces—with their common thread of fable, and with all their particular affinities—is still, dramatically and morally, an independent whole.

¹ See Introd. to *Oed. Col.* p. xxi. § 3.

² See *Oed. Col.* 1405—1413, and 1770—1772.

MANUSCRIPTS. EDITIONS AND COMMENTARIES.

§ 1. IN this play, as in the others, the editor has used the Autotype Facsimile of L (published by the London Hellenic Society in 1885); and, with its aid, has endeavoured to render the report of that manuscript as complete and exact as possible. In some instances, where discrepancies existed between previous collations, the facsimile has served to resolve the doubt; in a few other cases, it has availed to correct errors which had obtained general currency: the critical notes on 311, 375, 770, 1098, 1280 will supply examples.

The MSS., besides L, to which reference is made, are:—A (13th cent.), E (ascribed to 13th cent., but perhaps of the 14th), T (15th cent.), V (late 13th or early 14th), V² (probably 14th), with the following 14th century MSS.,—V³, V⁴, Vat., Vat. b, L², R. Some account of these has been given in the Introduction to the *Oedipus Tyrannus*; cp. also the Introd. to the *Oed. Col.* p. xlix. A few references are also made to an Augsburg MS. (Aug. b, 14th cent.), to Dresd. a (cod. 183, 14th cent.), and to M⁴ (Milan, Ambrosian Library, cod. C. 24 sup., 15th cent.). The symbol 'r' is occasionally used in the critical notes to denote 'one or more of the MSS. other than L'. The advantages of such a symbol are twofold: (1) the note can often be made shorter and simpler; (2) the paramount importance of L is thus more clearly marked, and, so far, the relative values of the documents are presented to the reader in a truer perspective. But this symbol has been employed only in those cases where no reason existed for a more particular statement.

§ 2. The *Antigone* furnishes three instances in which the older scholia do what they rarely do for the text of Sophocles,—give a certain clue to a true reading which all the MSS. have lost. One is 'φάππουσα in v. 40; another, φονώσαισιν in v. 117; the third, δεδραγμένος in v. 235.

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§ 3. Again, this play presents some points of curious interest in regard to the much-discussed question whether L is the source from which all other known mss. of Sophocles have been derived.

(1) There are two places in which an apparently true reading has been preserved by some of the later mss., while L has an apparently false one. The first example is in v. 386, where L has *εἰς μέσον*, while A and others have *εἰς δέον*. Some editors, indeed, prefer *εἰς μέσον*: but A's reading seems far preferable (see comment.). The other example is clearer. In v. 831 L has *τάκει*, a manifest error, occasioned by *τακομέναν* shortly before. The true reading, *τέγγει*, is in A and other of the mss. later than L.

(2) Verse 1167, *ζῆν τοῦτον, ἀλλ' ἔμψυχον ἡγοῦμαι νεκρόν*, is in none of the mss. It is supplied by Athenaeus 7. 280 C, who quotes vv. 1165—1171. The earliest printed edition which contains it is that of Turnebus (Paris, 1553 A.D.). Now Eustathius (p. 957. 17) quotes v. 1165 (partly) and v. 1166,—remarking that, after v. 1166, 'the careful copies' (*τὰ ἀκριβῆ ἀντίγραφα*) give the verse *ζῆν τοῦτον, ἀλλ' ἔμψυχον ἡγοῦμαι νεκρόν*. Eustathius wrote in the second half of the 12th century: L was written in the first half of the eleventh century. It would be a very forced explanation to suppose that Eustathius, in speaking of *τὰ ἀκριβῆ ἀντίγραφα*, meant those mss. of Sophocles on which Athenaeus, some 1000 years before, had relied for his quotation; or, again, those mss. of Athenaeus in which Eustathius found it. According to the natural (or rather, the necessary) sense of the words, Eustathius is referring to mss. of Sophocles extant in his own time. But did his memory deceive him, leading him to ascribe to mss. of Sophocles what he had seen in Athenaeus? This, again, would be a very bold assumption. His statement has a *prima facie* claim to acceptance in its plain sense. And if his statement is accepted, it follows that, when L was written (in the first half of the eleventh century), two classes of mss. of Sophocles could be distinguished by the presence or absence of verse 1167. But that verse is absent from every ms. of Sophocles now known. If, therefore, L was not the common parent of the rest, at any rate that parent (or parents) agreed with L in this striking defect, which (according to Eustathius) could have been corrected from other mss. known in the twelfth century. There is no other instance in which a fault, now universal in the mss. of Sophocles, is thus alleged to have been absent from a ms. or mss. extant after the date at which L was written. Whatever construction may be placed on the statement of Eustathius, it is certain that it deserves to be carefully noted.

§ 4. Another noteworthy fact is the unusually large number of The mss. passages in which the mss. of the *Antigone* vary from the quotations ^{versus} made by ancient writers. In every one of these instances (I think) our ^{ancient} mss. are right, and the ancient citation is wrong: though there are some cases in which modern scholars have thought otherwise. See the critical notes on vv. 186, 203, 223 (with commentary), 241, 292 (with note in Appendix), 324, 456, 457, 563, 564, 678, 742, 911 f., 1037, 1167.

§ 5. Among the interpolations which modern criticism has suspected, Inter- there is one which is distinguished from the rest alike by extent and by polation. importance. This is the passage, founded on Herodotus 3. 119, in *Antigone's* last speech. I concur in the opinion of those who think that this passage,—i.e., vv. 904—920,—cannot have stood in the text as Sophocles left it. The point is one of vital moment for our whole conception of the play. Much has been written upon it; indeed, it has a small literature of its own; but I am not acquainted with any discussion of it which appears to me satisfactory. In a note in the Appendix I have attempted to state clearly the reasons for my belief, and to show how the arguments on the other side can be answered.

This is the only passage of the play which seems to afford solid ground for the hypothesis of interpolation. It is right, however, to subjoin a list of the verses which have been suspected by the critics whose names are attached to them severally. Many of these cases receive discussion in the notes; but there are others which did not require it, because the suspicion is so manifestly baseless. It will be seen that, if effect were given to all these indictments, the *Antigone* would suffer a loss of nearly 80 verses.

Verses 4—6 rejected by Paley.—5 Bergk.—6 Nauck.—24 Wunder.—30 Nauck.—46 Benedict.—203 Herwerden.—212 Kvíčala.—234 Göttling.—287 f. Nauck.—313 f. Bergk.—393 f., to be made into one verse, Nauck.—452 Wunder.—465—468 Kvíčala and Wecklein.—495 f. Zippmann.—506 f. Jacob.—570 and 573, with a rearrangement of 569—574, Nauck.—652—654, to be made into two verses, Nauck.—671 f., to be made into one verse, Heiland.—679 f. Heimreich.—680 Meineke and Bergk.—687 Heimreich, with $\delta\eta$ for $\mu\eta$ in 685.—691 Nauck.—838 Dindorf.—851 Hermann.—1045—1047, 1053—1056, 1060 f., Morstadt.—1080—1083 Jacob.—1092—1094 and 1096 f. Morstadt.—1111—1114 Bergk.—1159 Nauck.—1167 Hartung.—1176 f. Jacob.—1225 Dindorf.—1232 Nauck.—1242 f. Jacob.—1250 Meineke.—1256 Nauck.—1279 Bothe.—1280 Wex.—1281 Heiland.—1301 Dindorf.—1347—1353 F. Ritter.

§ 6. In v. 125 f., where the mss. have ἀντιπάλω...δράκοντι (with Emenda- indications of correction to ἀντιπάλου...δράκοντος), I propose with tions.



some confidence the simple emendation ἀντιπάλω...δράκοντος. In v. 606 I give πάντ' ἀγρεύων for παντογῆρως. In 966, πελάγει for L's πελάγεων (*sic*). In 1102, δοκεῖ for δοκεῖς. In 1124, ρείθρόν τ' for ρέεθρον. In v. 23 f. I had conjectured δίκης | χρήσει as a correction of δίκη | χρησθείς before learning that Gerh. H. Müller had already suggested the same. He had not, however, forestalled my arguments for it. If the admission of it into the text is deemed too bold, it may be submitted that the barbarous character of the traditional reading, and the absence of any emendation which can claim a distinctly higher probability, render the passage one of those in which it is excusable to adopt a provisional remedy.

With regard to οὐκ ἄτης ἄτερ in v. 4, I would venture to invite the attention of scholars to the note in the Appendix. My first object has been to bring out what seems the essential point,—viz., that the real difficulty is the palaeographical one,—and to help in defining the conditions which a solution must satisfy before it can claim more than the value of guess-work. By the kind aid of Mr E. M. Thompson, I have been enabled to give a transcript of the words οὐκ ἄτης ἄτερ as they would have been written in an Egyptian papyrus of *circa*. 250—200 B.C.

Editions,
etc.

§ 7. Besides the various complete editions of Sophocles (*Oed. Tyr.*, p. lxi), these separate editions of the *Antigone* have been consulted.—Aug. Boeckh. With a German translation, and two Dissertations. (Berlin, 1st ed. 1843; new ed. 1884.)—John William Donaldson. With English verse translation, and commentary. (London, 1848.)—Aug. Meineke. (Berlin, 1861.)—Moriz Seyffert. (Berlin, 1865.)—Martin L. D'Ooge. On the basis of Wolff's edition. (Boston, U.S.A., 1884.)—A. Pallis. With critical notes in Modern Greek. (Athens, 1885.)—D. C. Semitelos. With introduction, critical notes, and commentary, in Modern Greek. (Athens, 1887.)—Selected passages of this play are discussed by Hermann Schütz, in the first part of his *Sophokleische Studien*, which deals with the *Antigone* only (Gotha, 1886, pp. 62). Many other critics are cited in connection with particular points of the play which they have treated. Lastly, reference may be made to the list of subsidia, available for Sophoclean study generally, which has been given in the Introduction to the *Oedipus Tyrannus*, p. lxii.



METRICAL ANALYSIS.


THE unit of measure in Greek verse is the short syllable, \cup , of which the musical equivalent is the quaver, . The long syllable, $-$, has twice the value of \cup , being musically equal to .

Besides \cup and $-$, the only signs used here are the following.

(1) \perp for $-$, when the value of $-$ is increased by *one half*, so that it is equal to $\cup\cup\cup$, $-\cup$, or $\cup-$.

(2) $>$, to mark an 'irrational syllable' (*συλλαβὴ ἄλογος*), *i.e.*, bearing a metrical value to which its proper time-value does not entitle it; viz. \cup for $-$, or $-$ for \cup . Thus $\tilde{\epsilon\rho\gamma\omega\tilde{\nu}}$ means that the word serves as a choree, $-\cup$, not as a spondee, $--$.

(3) $\sim\cup$, instead of $-\cup\cup$, in logaoedic verses. This means that the dactyl has not its full time-value, but only that of $-\cup$. This loss is divided between the long syllable, which loses $\frac{1}{4}$ th of its value, and the first short, which loses $\frac{1}{2}$. Thus, while the normal dactyl is equivalent to , this more rapid dactyl is equivalent to . Such a dactyl is called 'cyclic.'

(4) $-\omega$, instead of $-\cup\cup$, in choreic verses. Here, again, the dactyl has the value only of $-\cup$. But in the cyclic dactyl, as we have seen, the loss of \cup was divided between the long syllable and the first short. Here, in the choreic dactyl, the long syllable keeps its full value; but each of the two short syllables loses half its value. That is, the choreic dactyl is equivalent to .

The choreic dactyl is used in two passages of this play: (1) First Stasimon, 1st Strophe, period III., vv. 1, 2 (vv. 339 f.), *ἄφθιτον...ἔτος εἰς ἔτος*: and *ib.* 2nd Strophe, per. I., vv. 1, 2 (vv. 354 f.) *καὶ φθέγμα...καὶ ἐδιδάξατο*. (2) First Kommos (No. V. in this Analysis), Epode, per. II., v. 1 (v. 879) *οὐκέτι μοι τόδε λαμπάδος*. Here, as elsewhere, the effect of

such a dactyl is to give vivacity, relieving the somewhat monotonous repose of a choreic series. Other examples will be found in Schmidt's *Rhythmic and Metric*, p. 49, § 15. 3.

The last syllable of a verse is common (*ᾠδιάφορος, anceps*). It is here marked ∪ or — according to the metre: e.g., ἐργῶν, if the word represents a choree, or ἐργᾶ, if a spondee.

Pauses. At the end of a verse, Λ marks a pause equal to ∪, Λ̄ a pause equal to —, and $\frac{\text{—}}{\text{Λ}}$ a pause equal to — ∪.

The *anacrusis* of a verse (the part preliminary to its regular metre) is marked off by three dots placed vertically, ∴ If the anacrusis consists of two short syllables with the value of only one, ∞ is written over them. In v. 1115 the first two syllables of πολυνώνυμε form such an anacrusis. (Analysis, No. VII., first v.)

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1 in
play.

The lyric elements of the *Antigone* are simple. Except the dochmiacs at the end (1261—1347), all the lyric parts are composed of logaoedic and choreic verses, in different combinations.

1. *Logaoedic*, or *prose-verse* (λογαοδικός),—so called by ancient metrists because, owing to its apparent irregularity, it seemed something intermediate between verse and prose,—is a measure based on the choree, — ∪, and the cyclic dactyl, metrically equivalent to a choree, — ∪ ∪. The following forms of it occur in the *Antigone*.

(a) The logaoedic verse of four feet, or tetrapody. This is called a Glyconic verse, from the lyric poet Glycon. It consists of one cyclic dactyl and three chorees. According as the dactyl comes first, second, or third, the verse is a First, Second, or Third, Glyconic. Thus the first line of the First Stasimon (v. 332) consists of a First Glyconic

followed by a Second Glyconic: $\sim \cup \quad \sim \cup \quad \sim \cup \quad \sim \cup$ $\sim \cup \quad \sim \cup \quad \sim \cup \quad \sim \cup$
πολλα τα | δεινα | κουνεν | ανθρ || ωπου |

$\sim \cup \quad \sim \cup \quad \sim \cup \quad \sim \cup$ $\sim \cup \quad \sim \cup \quad \sim \cup \quad \sim \cup$
δεινότερ | ον πελ | ει Λ. Glyconic verses are usually shortened at the end ('catalectic'), as in this example.

(b) The logaoedic verse of three feet, or tripody,—called 'Pherecratic,' from the poet of the Old Comedy. It is simply the Glyconic verse with one choree taken away, and is called 'First' or 'Second' according as the dactyl comes first or second. Thus the fourth line of the Third Stasimon (vv. 788 f.) consists of a Second, followed by a First, Pherecratic:

$\sim \cup \quad \sim \cup \quad \sim \cup$ $\sim \cup \quad \sim \cup \quad \sim \cup$ $\sim \cup \quad \sim \cup \quad \sim \cup$
και σ ουτ | αθανατ | ων || φυξιμος | ουδ | εις Λ.

(c) Logaoedic verses of six feet (hexapodies) are also frequent in this play. Such is the first line of the second Strophe of the Parodos

(v. 134), αντισυπ | ος δ επι | γα πεσε | πανταλ | ωθ | εις λ.

(d) The logaöedic verse of two feet (dipody) occurs once in this play, as an ἐπιπῳός, or postlude, to a choral strophe, v. 140 δεῖξίω | σείρομαι (= 154 Βάκχῳ | ἄρχῳ); Parodos, Second Strophe, period III. This is the ‘*versus Adonius*,’ which closes the Sapphic stanza.

2. *Choreic* measures are those based simply on the choree (or 'trochee'), - ∪. They usually consist either of four or of six feet. In this play we have both tetrapodies and hexapodies. Thus in vv. 847 ff. a choreic hexapody is followed by a choreic tetrapody: see Analysis, No. V., Second Strophe, period III., vv. 1, 2 οἷα φίλων ἄκλαντος...τάφου ποταμίου. As the Analysis will show, choreic measures are often combined with logaoedic in the same strophe. The first Strophe of the First Stasimon affords an instance.

3. *Dochmiacs* occur in the closing *kommos* (1261—1347, No. VIII. in the Analysis). A *dochmiac* has two elements, viz. a *bacchius*, — — (= 5 short syllables), and a shortened *choree*, —, (= 2 short syllables). Thus odd and even were combined in it. The name *δόχμιος*, 'slanting,' expressed the resulting effect by a metaphor. The rhythm seemed to diverge side-ways from a straight course.

The regular type of dochmiac dimeter (with anacrusis) is $\cup : - - \cup |$, $\cup ||$. The comma marks the ordinary caesura. As Dr Schmidt has noticed, the dochmiacs of the *Antigone* are remarkable for frequent neglect of the regular caesura. The dochmiac measure may be remembered by this line, in which 'serfs' and 'wrongs' must receive as much stress as the second syllable of 'rebel' and of 'resent':

Rebél! Sérfs, rebél! Resént wrongs so d'ire.

This is a dochmiac dimeter, with anacrusis, written $\cup : - - \cup | -$,
 $\cup || - - \cup | - \wedge ||$.

The diagrams added to the metrical schemes are simply short ways of showing how the verses are put together in rhythmical wholes. Thus the first diagram (No. I., First Str., per. 1.) is merely a symbol of the following statement. 'There are here two verses. Each contains three rhythmical groups or 'sentences' ($\kappa\omega\lambda\alpha$); and each 'sentence' contains four feet. The first verse, as a whole, corresponds with the second, as a whole. And the three parts of the first verse correspond consecutively:

with the three parts of the second verse. These two verses together form a rhythmical structure complete in itself,—a rhythmical ‘period’ (περίοδος).’ Some simple English illustrations have been given in the *Oed. Coloneus* (p. lx).

I. Parodos, vv. 100—154.

FIRST STROPHE.—Logaoedic. The second Glyconic is the main theme.

I., II., denote the *First* and *Second Rhythmical Periods*. The sign || marks the end of a *Rhythmical Sentence*;] marks that of a *Period*.

- I. 1. $\begin{array}{ccccccc} \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} \\ \text{ακτις} & | & \text{αελι} & | & \text{ου το} & | & \text{καλλ} || \text{ιστον} | \text{επταπυλ} | \text{ψ φαν} | \text{εν} || \\ \text{στας δ υπ} & | & \text{ερ μελαθρ} & | & \text{ων φον} & | & \text{ωσ} || \text{αισιν} | \text{αμφιχαν} | \text{ων κυκλ} | \text{ψ} || \end{array}$
- $\begin{array}{ccccccc} \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} \\ \text{θηβq} & | & \text{των προτερ} & | & \text{ων φα} & | & \text{ος} \wedge || \\ \text{λογχαις} & | & \text{επτα πυλ} & | & \text{ον στομ} & | & \text{α} \end{array}$
2. $\begin{array}{ccccccc} \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} \\ \text{ε} : \text{φανθ} & | & \text{ης ποτ} & | & \text{ω χρυσε} & | & \text{ας} || \text{αμερ} | \text{ας βλεφαρ} | \text{ον Διρκ} | \text{αι} || \\ \text{ε} : \text{βα} & | & \text{πριν ποθ} & | & \text{αμετερ} & | & \text{ων} || \text{αιματ} | \text{ων γευσ} | \text{ιν πλησθ} | \text{ην} || \end{array}$
- $\begin{array}{ccccccc} \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} \\ \text{ων υπ} & | & \text{ερ ρεεθρ} & | & \text{ων μολ} & | & \text{ουσα}] \\ \text{αι τε} & | & \text{και στεφαν} & | & \text{ωμα} & | & \text{πυργων} \end{array}$
- II. 1. $\begin{array}{ccccccc} \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} \\ \text{τον λευκ} & | & \text{ασπιν} & | & \text{αργοθεν} & | & \text{εκ} || \text{βαντα} | \text{φωτα} | \text{πανσαγι} | \text{q} \wedge || \\ \text{πευκα} & | & \text{ενθ ηφ} & | & \text{αιστον ελ} & | & \text{ειν} || \text{τοιος} | \text{αμφι} | \text{νωτ εταθ} | \text{η} \end{array}$
2. $\begin{array}{ccccccc} \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} \\ \text{φυγαδα} & | & \text{προδρομον} & | & \text{οξντερ} & | & \text{ψ} || \text{κινησ} | \text{ασα χαλ} | \text{ιν} | \text{ψ} \wedge || \\ \text{παταχος} & | & \text{αρεος} & | & \text{αντιπαλ} & | & \text{ψ} || \text{δυσχειρ} | \text{ωμα δρακ} | \text{οντ} | \text{ος} \end{array}$

I.



II.



After the first Strophe follows the first system of Anapaests (110 δς...116 κορύθεςσι); after the first Antistrophe, the second system (127 Ζεὺς...133 ἀλαλάξαι).

SECOND STROPHE.—Logaoedic, in sentences of varying lengths, viz.:

—I. two hexapodies: II. two tetrapodies, with one tripod between them: III. two tetrapodies, followed by a *versus Adonius* (— — | — —) as epode.

^{~ ~} ^{~ ~} ^{~ ~} ^{~ ~} ^{~ ~} ^{~ ~}
Ι. 1. ἀντιτυπ | α δ επι | γὰρ πεσε | τανταλ | ωθ | εις Λ ||
 αλλα γαρ | α μεγαλ | ωνυμος | ηλθε | νικ | α

2. $\overline{\sim} \quad \cup \quad \overline{\sim} \quad \cup \quad \overline{\sim} \quad \cup \quad - \quad \cup \quad \perp \quad -$
 2. πυρφόρος | ος τότε | μαινομεν | α ξυν | ορμ | α λ]
 τα πολυ | αρματω | αντιχαρ | εισα | θηβ | α

II. I. $\bar{\alpha}$ $>$ \sim \cup $\bar{\epsilon}$ $>$ $\bar{\iota}$ $\bar{\alpha}$ $>$ \sim \cup $\bar{\omega}$
 βακχεν | ων επεπν | ει ριπ | αις || εχθιστ | ων ανεμ | ων Λ ||
 εκ μεν | δη πολεμ | ων των | ριν || θεσβαι | λημοσουν | αν

2. $\begin{array}{c} \text{— } \cup \\ \text{ειχε } \delta \end{array} \mid \begin{array}{c} \text{— } \cup \\ \text{αλλ} \end{array} \mid \begin{array}{c} \text{— } \cup \\ \text{α τα} \end{array} \mid \begin{array}{c} \text{— } \cup \\ \text{μεν } \wedge \end{array} \parallel$
 $\begin{array}{c} \text{— } \cup \\ \text{θewν δε} \end{array} \mid \begin{array}{c} \text{— } \cup \\ \text{να} \end{array} \mid \begin{array}{c} \text{— } \cup \\ \text{ους χορ} \end{array} \mid \begin{array}{c} \text{— } \cup \\ \text{οις} \end{array}$

III. ~ ~ ┌ ~ ~ ┌ ~ ~ ┌ ~ ~ → ~ ~ ┌
 ἀλλὰ δεπ[αλλ] οἰς επε[νωμ] α στυφελ[ιζ] ων μεγας[αρης] δεξιο[σειρους]
 παννυχι[οις] παντας επ[ελθ] ωμεν ο[θηθ] ας δ ελελ[ιχθω] βακχιος[αρχοι]

I. $\begin{matrix} \dot{6} \\ \dot{6} \end{matrix} \right)$

II. $\begin{array}{r} \cdot \\ 4 \\ 3 \\ \cdot \\ 4 \end{array} \right)$

III. $\begin{array}{r} \cdot \\ 4 \\ 4 \\ \cdot \\ 2 \end{array} = \epsilon^2 \pi.$

After the second Strophe follows the third system of Anapaests (141 ἐπτά...147 ἄμφο): after the second Antistrophe, the fourth system (155 δὲ...161 ἐμψας).

II. First Stasimon, vv. 332—375.

FIRST STROPHE.—Period I. is logaoedic. It consists of one First Glyconic verse, followed by three Second Glyconics. Periods II. and III. are choreic. But the first verse of Period II. is logaoedic (a Second Glyconic), and thus smooths the transition from logaoedic to choreic measures.

- I. 1. $\sim \cup \quad - \cup \quad - \cup \quad \text{L} \quad - > \quad \sim \cup \quad - \cup \quad -$
 πολλά τα | δεινα | κουνδεν | ανθρ || ωπου | δεινότερ | ον πελ | ει Λ ||
 κουφονο | ων τε | φυλον | ορν || ιθων | αμφιβαλ | ων αγ | ει
2. $- > \quad \sim \cup \quad - \cup \quad \text{L} \quad - > \quad \sim \cup \quad - \cup \quad -$
 τουτο | και πολι | ου περ | αν || ποντου | χειμερι | ψ νοτ | ψ Λ ||
 και θηρ | ων αγρι | ων εθν | η || ποντου τ | ειναλι | αν φυσ | ιν
- II. 1. $> \quad - \cup \quad \sim \cup \quad \text{L} \quad -$
 χωρ : ει περ | ιβρυχι | οισ | ιν Λ ||
 σπειρ : αισι | δικτυο | κλωστ | οισ
2. $\cup \quad - \cup \quad - \cup \quad -$
 περ : ων υπ | οιδμασ | ιν Λ ||
 περ : ι φραδ | ης αν | ηρ
3. $\cup \quad - \cup \quad - \cup \quad - \cup \quad - >$
 θε : ων τε | ταν υπ | ερτατ | αν γαν ||
 κρατ : ει δε | μηχαν | αισ αγρ | αυλου
- III. 1. $- \omega \quad - \omega \quad - \omega \quad - \omega$
 αφθιτον | ακαματ | αν απο | τρνεται ||
 θηρος ορ | εσσιβατ | α λασι | αυχενα θ
2. $- \omega \quad - \omega \quad - \omega \quad - \omega$
 ιλλομεν | ων αροτρ | ων ετος | εις ετος ||
 ιππορ οχμ | αξεται | αμφι λοφ | ον ζυγων
3. $\text{L} \quad \text{L} \quad - \cup \quad - \cup \quad \text{L} \quad -$
 ιππ | ει | ψ γεν | ει πολ | ευ | ων Λ ||
 ουρ | ει | ον τ α | κμητα | ταυρ | ον
- I. $\begin{pmatrix} \cdot \\ 4 \\ 4 \\ 4 \\ 4 \end{pmatrix}$ II. $\begin{pmatrix} \cdot \\ 4 \\ 3 \\ 4 \end{pmatrix}$ III. $\begin{pmatrix} \cdot \\ 4 \\ 4 \\ 6 \end{pmatrix} = \text{επφδός}$

SECOND STROPHE—Choreic.

- I. 1. $\cup \quad - \omega \quad - \omega \quad -$
 και : φθεγμα και | ανεμο | εν Λ ||
 σοφ : ον τι το | μηχανο | εν
2. $\cup \quad - \omega \quad - \omega \quad - > \quad - \omega \quad - \omega \quad - \cup \quad \text{L} \quad -$
 φρον : ημα και | αστυνομ | ους οργ | ας εδι || δαξατο | και δυσ | αυλ | ων Λ ||
 τεχν : ας υπερ | ελπιδ εχ | ων τοτε | μεν κακον || αλλοτ επ | εσθλον | ερπ | ει

- II. 1. $\begin{array}{cccc|cccc|cccc|cccc} \cup & - & \cup & \cup & \cup & - & \cup & - & \cup & - & \cup & - & \cup & - & \cup & - \\ \text{παγ} & : & \text{ων εν} & | & \text{αιθρ} & | & \text{εια} & | & \text{και δυσ} & || & \text{ομβρα} & | & \text{φευγ} & | & \text{ειν βελ} & | & \text{η} \wedge || \\ \text{νομ} & : & \text{ους γερ} & | & \text{αιρ} & | & \text{ων χθον} & | & \text{ος θε} & || & \text{ων τ εν} & | & \text{ορκ} & | & \text{ων δικ} & | & \text{αν} \end{array}$
2. $\begin{array}{cccc|cccc|cccc} \cup & \cup & \cup & \cup & \cup & \cup & \cup & \cup & \cup & \cup & \cup & \cup & \cup & \cup & \cup & \cup & \cup \\ \text{παντο} & | & \text{πορος α} & | & \text{πορος επ} & | & \text{ουδεν} & | & \text{ερχετ} & | & \text{αι} \wedge || \\ \text{υψι} & | & \text{πολις α} & | & \text{πολις ο} & | & \text{τω το} & | & \text{μη καλ} & | & \text{ον} \end{array}$
3. $\begin{array}{cccc|cccc|cccc|cccc} \cup & - & \cup & \cup & \cup & - & \cup & - & \cup & - & \cup & - & \cup & - & \cup & - & \cup \\ \text{το} & : & \text{μελλον} & | & \text{αιδ} & | & \text{α μον} & | & \text{ον} || & \text{φενξιν} & | & \text{ουκ επ} & | & \text{αξετ} & | & \text{αι} \wedge || \\ \text{ξυν} & : & \text{εστι} & | & \text{τολμ} & | & \text{ας χαρ} & | & \text{ιν} || & \text{μητ εμ} & | & \text{οι παρ} & | & \text{εστι} & | & \text{ος} \end{array}$
4. $\begin{array}{cccc|cccc|cccc|cccc} \cup & - & \cup & - & \cup & - & \cup & - & \cup & - & \cup & - & \cup & - & \cup & - & \cup \\ \text{νοσ} & : & \text{ων δ α} & | & \text{μηχαν} & | & \text{ων φυγ} & | & \text{ας} & | & \text{ξυμπε} & | & \text{φρασται} || \\ \text{γεν} & : & \text{οιτο} & | & \text{μητ ισ} & | & \text{ον φρον} & | & \text{ων} & | & \text{ος ταδ} & | & \text{ερδει} \end{array}$

Note.—In Period III. of the first Strophe, and in Period I. of the second, the apparent dactyls (marked — ω) are choreic dactyls; *i.e.*, the two short syllables, $\cup \cup$, have the time-value of one short, \cup . This is proved by the caesura after $\delta\rho\gamma\acute{\alpha}\varsigma$ in verse 2 of the second Strophe. The choreic dactyl is usually found, as here, in a transition from (or into) logaoedic verse. Cp. Schmidt, *Rhythmic and Metric*, § 15. 3.

I. $\begin{array}{c} \cdot \\ 3 \\ \cdot \\ 4 \\ \cdot \\ 4 \end{array} = \text{προψόδισ.}$

II. $\begin{array}{c} \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ 6 \\ \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ 6 \end{array}$

III. Second Stasimon, vv. 582—625.

FIRST STROPHE.—Period I. is logaoedic (two hexapodies). Periods II. and III. are choreic. Just as in the first strophe of the first Stasimon, the first verse of Period II. is logaoedic, forming a transition. The remaining verses are choreic tetrapodies.

- I. 1. $\begin{array}{cccc|cccc|cccc|cccc} > & \sim & \cup & \sim & \cup & - > & - & \cup & \cup & - & \cup & \cup & \cup & \cup & \cup & \cup & \cup \\ \text{ευ} & : & \text{δαιμονες} & | & \text{οισι κακ} & | & \text{ων α} & | & \text{γευστος} & | & \text{αι} & | & \text{ων} \wedge || \\ \text{αρχ} & : & \text{αια τα} & | & \text{λαβδακιδ} & | & \text{αν οικ} & | & \text{ων ορ} & | & \text{ωμ} & | & \text{αι} \end{array}$
2. $\begin{array}{cccc|cccc|cccc} \cup & \cup & - > & \sim & \cup & \sim & \cup & \cup & \cup & \cup & \cup & \cup & \cup & \cup & \cup & \cup & \cup \\ \text{οις γαρ} & | & \text{αν σεισ} & | & \text{θη θεο} & | & \text{θεν δομος} & | & \text{ατ} & | & \text{ας} \wedge || \\ \text{πηματ} & | & \text{α φθιτ} & | & \text{ων επι} & | & \text{πημασι} & | & \text{πιπτ} & | & \text{οντ} \end{array}$
- J. S. III.⁸

f

- II. 1. $\overline{\text{ουδεν}} \mid \overline{\text{ελλειπ}} \mid \overline{\text{ει γενη}} \mid \overline{\text{ας επι}} \mid \overline{\text{πληθος}} \mid \overline{\text{ερπον}} \parallel$
 $\text{ουδ απ} \mid \text{αλλασσ} \mid \text{ει γενη} \mid \text{αν γενοσ} \mid \text{αλλ ερ} \mid \text{ειπει}$
2. $\overline{\text{ομ}} \mid \overline{\text{οιον}} \mid \overline{\text{ωστε}} \mid \overline{\text{ποντι}} \mid \overline{\text{αις}} \parallel \overline{\text{οιδμα}} \mid \overline{\text{δυσπνο}} \mid \overline{\text{οις οτ}} \mid \overline{\text{αν}} \wedge \parallel$
 $\text{θε} \mid \text{ων τισ} \mid \text{ουδ εχ} \mid \text{ει λυσ} \mid \text{ιν} \parallel \text{νυν γαρ} \mid \text{εσχατ} \mid \text{ας υπ} \mid \text{ερ}$
3. $\overline{\text{θρησσ}} \mid \overline{\text{αισιν}} \mid \overline{\text{ερεβος}} \mid \overline{\text{υφαλον}} \mid \overline{\text{επιδραμ}} \mid \overline{\text{η πνο}} \mid \overline{\text{αις}} \wedge \parallel$
 $\text{ριζ} \mid \text{ας ο} \mid \text{τετατο} \mid \text{φαοσ εν} \mid \text{οιδιπ} \mid \text{ου δομ} \mid \text{οις}$
- III. 1. $\overline{\text{κυλ}} \mid \overline{\text{ινδ}} \mid \overline{\text{ει}} \mid \overline{\text{βυσσο}} \mid \overline{\text{θεν κελ}} \parallel \overline{\text{αιν}} \mid \overline{\text{αν}} \mid \overline{\text{θινα}} \mid \overline{\text{και}} \wedge \parallel$
 $\text{κατ} \mid \text{αυ} \mid \text{νιν} \mid \text{φοιρι} \mid \text{α θε} \parallel \text{ων} \mid \text{των} \mid \text{νερτερ} \mid \text{ων}$
2. $\overline{\text{δυσ}} \mid \overline{\text{ανεμ}} \mid \overline{\text{οι στον}} \mid \overline{\text{ψ βρεμ}} \mid \overline{\text{ουσιν}} \parallel \overline{\text{αντι}} \mid \overline{\text{πληγες}} \mid \overline{\text{ακτ}} \mid \overline{\text{αι}} \wedge \parallel$
 $\text{αμ} \mid \text{α κοπ} \mid \text{ις λογ} \mid \text{ου τ α} \mid \text{νοια} \parallel \text{και φρεν} \mid \text{ων ερ} \mid \text{ιν} \mid \text{υτ}$
- I. $\begin{array}{c} \cdot \\ 6 \\ \cdot \end{array} \bigg)$ II. $\begin{array}{c} \cdot \\ 6 \\ \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ 6 \end{array} \bigg)$ III. $\left\{ \begin{array}{c} \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ 4 \end{array} \right\}$

SECOND STROPHE.—Logaoedic.—In Period III., the first and third verses are choreic.

- I. 1. $\overline{\text{τε}} \mid \overline{\text{αν}} \mid \overline{\text{ζειν δυνασ}} \mid \overline{\text{ιν τισ}} \mid \overline{\text{ανδρ}} \parallel \overline{\text{ων υπ}} \mid \overline{\text{ερβασι}} \mid \overline{\text{α κατ}} \mid \overline{\text{ασχοι}} \parallel$
 $\text{α} \mid \text{γαρ} \mid \text{δη πολυ} \mid \text{πλαγκτος} \mid \text{ελπ} \parallel \text{ις πολλ} \mid \text{οις μεν ον} \mid \text{ασις} \mid \text{ανδρων}$
2. $\overline{\text{ταν}} \mid \overline{\text{ουθ υπνος}} \mid \overline{\text{αιρ}} \mid \overline{\text{ει ποθ ο}} \mid \overline{\text{παντ αγρ}} \mid \overline{\text{ευ}} \mid \overline{\text{ων}} \wedge \parallel$
 $\text{πολλ} \mid \text{οις δ απατ} \mid \text{α} \mid \text{κουφονο} \mid \text{ων ερ} \mid \text{ωτ} \mid \text{ων}$
- II. 1. $\overline{\text{ουτε θε}} \mid \overline{\text{ων α}} \mid \overline{\text{κματ}} \mid \overline{\text{οι}} \parallel \overline{\text{μηνες α}} \mid \overline{\text{γηρ}} \mid \overline{\text{ωσ δε χρον}} \mid \overline{\text{ψ}} \wedge \parallel$
 $\text{ειδοτι δ} \mid \text{ουδεν} \mid \text{ερπ} \mid \text{ει} \parallel \text{πριν πυρι} \mid \text{θερμ} \mid \text{ψ} \mid \text{ποδα} \mid \text{τις}$
2. $\overline{\text{δυν}} \mid \overline{\text{αστ}} \mid \overline{\text{ας κατεχ}} \mid \overline{\text{εις ολ}} \mid \overline{\text{υμπου}} \parallel \overline{\text{μαρμαρο}} \mid \overline{\text{εσσαν}} \mid \overline{\text{αιγλ}} \mid \overline{\text{αν}} \wedge \parallel$
 $\text{προσ} \mid \text{αυσ} \mid \text{η σοφι} \mid \text{α γαρ} \mid \text{εκ του} \parallel \text{κλεινον επ} \mid \text{οσ πε} \mid \text{φαν} \mid \text{ται}$

III. 1. ω — — — — —
 το τ επ : εἴτα | και το | μελλ | ον Λ ||
 το κακ : ον δοκ | ειν ποτ | εσθλ | ον

2. $>$ — — — — —
 και : το πριν επ | αρκεσ | ει Λ ||
 τωδ : εμμεν ο | τψ φρεν | ας

3. \sim — — — — —
 νομος οδ | ουδεν | ερπ | ει Λ ||
 θεος αγ | ει προς | ατ | αν

4. $>$ — — — — — — — —
 θνατ : ων βιωτ | ψ | παμπολυ γ | εκτος | ατ | ας Λ ||
 πρασσ : ει δ ολιγ | ιστ | ον χρονον | εκτος | ατ | ας

I. $\begin{array}{c} \cdot \\ 4 \\ 4 \\ \cdot \\ 6 = \text{ἐπωδός.} \end{array}$

II. $\left(\begin{array}{c} \cdot \\ 4 \\ 4 \\ \cdot \\ 4 \\ 4 \end{array} \right)$

III. $\begin{array}{c} \cdot \\ 4 \\ \cdot \\ 3 \\ \cdot \\ 4 \\ \cdot \\ 6 = \text{ἐπ.} \end{array}$

IV. Third Stasimon, vv. 781—800.

STROPHE.—Logaoedic.—(Period I, Glyconic verses: II, Glyconics varied by Pherecratic verses.)

I. 1. \sim — — — — — — — —
 επ : ως α | νικ | ατε μαχ | αν επ || ως ος | εν | κτημασι | πιπτεις ||
 συ : και δικ | αι | ων αδικ | ους φρεν || ας παρ | α | σπας επι | λωβα

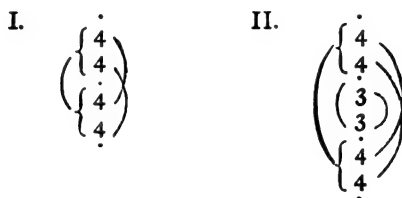
2. \sim — — — — — — — —
 ος : εν μαλακ | ας παρ | ει | ας νε || ανιδος | εννυχ | ευ | εις Λ ||
 συ : και τοδε | ρεικος | ανδρ | ων ξυν || αιμον εχ | εις παρ | αξ | ας

II. 1. $>$ — — — — — — — —
 φοιτ : ας δ υπ | επ | ποντιος | εν τ || αγρονομ | ος | αυλ | ας Λ ||
 νικ : ρ δ εν | αργ | ης βλεφαρ | ων || ιμερος | ευ | λεκ | τρου

2. \sim — — — — — — — —
 και σ ουτ | αθανατ | ων || φυξιμος | ουδ | εις Λ ||
 νυμφας | των μεγαλ | ων || παρεδρος εν | αρχ | ας

3. $>$ — — — — — — — —
 ουθ : αμερι | ων σε γ | ανθρ | ωπ || ων ο δ εχ | ων με | μην | εν Λ ||
 θεσμ : ων αμαχ | ος γαρ | εμ | παιζ || ει θεος | α φροδ | ιτ | α

In Period II., v. 2, φύξιμος = πάρεδρος ἐν : but the words πάρεδρος ἐν ἀρχαῖς are of doubtful soundness. As the text stands, πάρεδρος requires us to suppose that the arsis of the logaoedic dactyl is resolved into ∪ ∪. See Appendix on v. 797 f. Prof. D'Ooge writes $\approx \omega$: i.e., φύξιμος is a choreic dactyl, in which ∪ ∪ has the time-value only of ∪. This suits the resolution of πάρεδρος, for it means that the syllables -δρος ἐν are uttered very rapidly. On the other hand, in this otherwise purely logaoedic strophe we hardly look for a choreic dactyl.

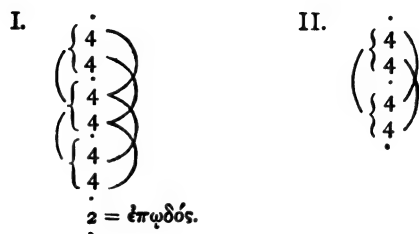


V. Kommos, vv. 806—882.

FIRST STROPHE.—Logaoedic (Glyconics).

- I. 1. $\begin{array}{cccccccccccc} \sim & - & \cup & \cup & \sim & \cup & - & \cup & - & > & \sim & \cup & - & \cup & - \\ \text{ορ} : & \text{ατ} & \text{εμ} & | & \omega & | & \gamma\alpha\varsigma & \text{πατρι} & | & \alpha\varsigma & \text{πολ} & || & \text{ιται} & | & \text{ταν} & \text{νεατ} & | & \alpha\upsilon & \text{οδ} & | & \text{ον} & \wedge & || \\ \eta\kappa & : & \text{ουσα} & | & \delta\eta & | & \lambda\upsilon\gamma\rho\omicron\tau\alpha\tau & | & \alpha\upsilon & \text{ολ} & || & \text{εσθαι} & | & \text{ταν} & \text{φρυγι} & | & \alpha\upsilon & \text{ξεν} & | & \alpha\upsilon & & & \end{array}$
2. $\begin{array}{cccccccccccc} - & \sim & \sim & \cup & - & \cup & - & > & \cup & - & \cup & \sim & \cup & - \\ \text{στειχουσ} & | & \alpha\upsilon & \text{νεατ} & | & \text{ον} & \text{δε} & | & \text{φεγγος} & || & \text{λευσσο} & | & \text{ουσαν} & | & \alpha\epsilon\lambda\iota & | & \text{ου} & \wedge & || \\ \tau\alpha\upsilon\tau\alpha\lambda & | & \text{ου} & \text{σιπιλ} & | & \omega & \text{προς} & | & \alpha\kappa\rho\omega & || & \text{ταν} & | & \text{κισσος} & | & \omega\varsigma & \alpha\tau\epsilon\upsilon\eta & | & \eta\varsigma & & & \end{array}$
3. $\begin{array}{cccccccccccc} - & \cup & - & \sim & \sim & \cup & \cup & \cup & \cup & - & \sim & \cup & - & \cup & - \\ \text{κουποτ} & | & \alpha\upsilon\theta\iota\varsigma & | & \alpha\lambda\lambda\alpha & \mu & \omicron & | & \text{παγ} & || & \text{κοιτας} & | & \alpha\iota\delta\alpha\varsigma & | & \xi\omega\sigma\alpha\upsilon & \alpha\gamma & | & \epsilon\iota & \wedge & || \\ \text{πετραι} & | & \alpha & \text{βλαστ} & | & \alpha & \text{δαμασ} & | & \epsilon\tau & || & \text{και} & \nu\iota\upsilon & | & \omicron\mu\beta\rho\omicron\iota & | & \tau\alpha\kappa\omicron\mu\epsilon\upsilon & | & \alpha\upsilon & & & \end{array}$
4. $\begin{array}{cccc} \sim & \cup & - & \cup \\ \text{ταν} & \alpha\chi\epsilon\rho & | & \omicron\iota\tau\omicron\varsigma & || \\ \omega\varsigma & \text{φατις} & | & \alpha\upsilon\delta\rho\omega\upsilon & \end{array}$
- II. 1. $\begin{array}{cccccccccccc} \sim & \cup & \cup & \cup & \sim & \cup & - & > & \cup & - & \cup & - & \cup & - & \cup & - \\ \text{ακτ} : & \alpha\upsilon & | & \omicron\upsilon\theta & \mu\epsilon\upsilon\eta\epsilon\iota & | & \alpha\iota\omega\upsilon & | & \epsilon\gamma & || & \text{κληρον} & | & \omicron\upsilon\tau & \epsilon\pi\iota & | & \nu\upsilon\mu\phi\epsilon\iota & | & \omicron\varsigma & \wedge & || \\ \chi\iota & : & \omega\eta & \tau & | & \omicron\upsilon & \delta\alpha\mu\alpha & | & \lambda\epsilon\iota\pi\epsilon\iota & | & \tau\epsilon\gamma\gamma & || & \epsilon\iota & \delta & \upsilon\pi & | & \omicron\phi\rho\upsilon\sigma\iota & | & \text{παγκλαυτ} & | & \omicron\iota\varsigma & & \end{array}$
2. $\begin{array}{cccccccccccc} \sim & \cup & - & \cup & \cup & \cup & \cup & \cup & \cup & - & \sim & \cup & - & \cup & - \\ \text{πω} & \mu\epsilon & \tau\iota\varsigma & | & \upsilon\mu\eta\omicron\varsigma & | & \upsilon\mu\eta & | & \eta\sigma\epsilon\upsilon & || & \alpha\lambda\lambda & \alpha\chi\epsilon\rho & | & \omicron\iota\tau\iota & | & \nu\upsilon\mu\phi\epsilon\upsilon\sigma & | & \omega & \wedge & || \\ \delta\epsilon\iota\rho\alpha\delta\alpha\varsigma & | & \alpha & \mu\epsilon & | & \delta\alpha\iota\mu & | & \omega\eta & \omicron\mu & || & \omicron\iota\omicron\tau\alpha\tau & | & \alpha\upsilon & \kappa\alpha\tau & | & \epsilon\upsilon\eta\alpha\zeta & | & \epsilon\iota & & & \end{array}$

The First Strophe is followed by the first system of Anapaests (vv. 817—822); the first Antistrophe, by the second system (vv. 834—838).



SECOND STROPHE.—Period I. is logaoedic. Period II., while mainly logaoedic, introduces choreics (v. 1), which are continued in III.

- I. 1. $\begin{array}{cccccccc} > & - & \cup & \text{L} & \sim & \cup & - & \cup & - & \cup & - & \cup \\ \text{οιμ} & : & \text{οι γελ} & | & \text{ωμ} & | & \text{αι τι με} & | & \text{προς θε} & | & \text{ων πατρ} & | & \text{φων} || \\ \epsilon & : & \text{ψαυσας} & | & \text{αλγ} & | & \text{εινοτατ} & | & \text{ας εμ} & | & \text{οι μερ} & | & \text{ιμνας} \end{array}$
2. $\begin{array}{cccccccc} > & \sim & \cup & - & \cup & - > & \sim & \cup & \text{L} & - \\ \text{ουκ} & : & \text{οιχομεν} & | & \text{αν υβρ} & | & \text{ιζεις} & | & \text{αλλ επι} & | & \text{φαντ} & | & \text{ον} \wedge || \\ \text{πατρ} & : & \text{ος τριπολ} & | & \text{ιστον} & | & \text{οικτον} & | & \text{του τε προ} & | & \text{παντ} & | & \text{ος} \end{array}$
3. $\begin{array}{cccccccc} \sim & \cup & - > & - > & \text{L} & \sim & \cup & - & \cup \\ \omega & \text{πολις} & | & \omega & \text{πολ} & | & \epsilon\omega\varsigma & \text{πολ} & | & \upsilon & | & \text{κτημονες} & | & \text{ανδρες} || \\ \alpha\mu\epsilon\tau\epsilon\rho & | & \text{ου ποτμ} & | & \text{ου κλειν} & | & \text{οις} & | & \text{λαβδακιδ} & | & \text{αισιν} \end{array}$
- II. 1. $\begin{array}{cccc} > & - > & - > & \text{L} & - \\ \iota & : & \omega \delta\iota\rho\kappa & | & \alpha\iota\alpha\iota & | & \kappa\rho\eta\nu & | & \alpha\iota & \wedge || \\ \iota & : & \omega \mu\alpha\tau\rho & | & \varphi\alpha\iota & | & \lambda\epsilon\kappa\tau\rho & | & \omega\upsilon \end{array}$
2. $\begin{array}{cccccccc} > & - & > & \sim & \cup & \text{L} & - > & \sim & \cup & - & \cup & \text{L} \\ \theta\eta\beta & : & \alpha\varsigma \tau \epsilon\upsilon & | & \alpha\rho\mu\alpha\tau\omicron\upsilon & | & \alpha\lambda\sigma\omicron\varsigma & | & \epsilon\mu || & \text{πας} & \xi\upsilon\mu & | & \mu\alpha\rho\tau\upsilon\rho\alpha\varsigma & | & \upsilon\mu\mu \epsilon\pi & | & \iota & | \\ \alpha\tau & : & \alpha\iota \kappa\omicron\iota\mu & | & \eta\mu\alpha\tau\alpha \tau & | & \alpha\upsilon\tau\omicron & | & \gamma\epsilon\nu\nu || & \eta\tau & \epsilon\mu & | & \omega \text{πατρι} & | & \delta\upsilon\sigma\mu\omicron\rho & | & \omicron\upsilon & | \end{array}$
- $\begin{array}{cc} \text{L} & - \\ \kappa\tau\omega\mu & | & \alpha\iota & \wedge || \\ \mu\alpha\tau\rho & | & \omicron\varsigma \end{array}$
- III. 1. $\begin{array}{cccccccc} > & - & \cup & - & \cup & \text{L} & - & \cup & - \\ \omicron\iota & : & \alpha \phi\iota\lambda & | & \omega\upsilon\alpha & | & \kappa\lambda\alpha\upsilon\tau\omicron\varsigma & | & \omicron\iota & | & \omicron\iota\varsigma \nu\omicron\mu & | & \omicron\iota\varsigma & \wedge || \\ \alpha\iota & : & \omega\upsilon \epsilon\gamma & | & \omega \text{ποθ} & | & \alpha \tau\alpha\lambda & | & \alpha\iota & | & \phi\rho\omega\upsilon\epsilon & | & \phi\upsilon\nu \end{array}$

ΕΠΟΔΕ (vv. 876—882).—Choreic. The choreic dactyls (— ω) serve to vary and enliven the movement.

I. 1. α : κλαυτος | αφιλος | ανυμεν | αι || ος ταλ | αι | φρων αγομ | αι Λ ||

2. τανδ ετ | οιμ | αν οδ | ον Λ ||

II. 1. ουκετι | μοι τοδε | λαμπαδος | ιρον ||

2. ομμα | θεμις ορ | αν ταλ | αινα ||

3. τον δ εμ | ον ποτμ | ον αδακρ | υτον ||

4. ουδ : εις φιλ | ων στεν | αζ | ει Λ ||

I. $\begin{array}{c} \cdot \\ 4 \\ 4 \text{ } m. \\ \cdot \end{array} \left. \begin{array}{l} \\ \\ \end{array} \right\} [m. = \text{mesode.}]$

II. $\begin{array}{c} \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \end{array} \left. \begin{array}{l} \\ \\ \\ \end{array} \right\}$

VI. Fourth Stasimon, vv. 944—987.

FIRST STROPHE.—Periods I. and II. are logaoedic (Pherecratic verses in I., and Pherecratic and Glyconic in II.). Period III. is choreic.

I. 1. ετλα | και δανα | ας || ουρανι | ον | φως Λ ||
ζευχθη δ | οξυχολ | ος || παυς ο δρυ | αντ | ος

2. αλλαξ | αι δεμας | εν || χαλκοδετ | οισ αυλ | αις Λ ||
ηδων | ων βασιλ | ευς || κερτομ | οισ οργ | αις

II. 1. κρυπτομεν | α δ εν | τυμβηρ || ει θαλαμ | ψ κατ | εζευχθ | η Λ ||
εκ διο | νυσου | πετρωδ || ει κατα | φαρκτος | εν δεσμ | ψ

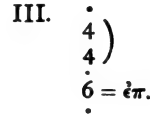
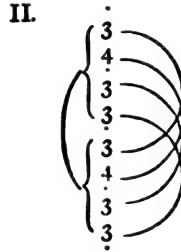
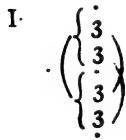
2. καιτοι | και γενε | φ || τιμος | ω παι | παι Λ ||
 ουτω | τας μανι | ας || δεινον απ | ο σταζ | ει

3. και ζην | ος ταμι | ευ || εσκε γον | ας | χρυσορυτ | ους Λ ||
 ανθηρ | ον τε μεν | ος || κεινος επ | εγρ | ω μανι | ας

4. αλλ α | μοιριδι | α || τις δυνασ | ις δειν | α Λ]
 ψαυω | τον θεον | επ || κερτομι | ας γλωσσ | ας

III. 1. ουτ : αν νιν | ολβος | ουτ αρ | ης ου || πυργος | ουχ αλ | ικτυπ | οι Λ ||
 παυ : εσκε | μεν γαρ | ενθε | ους γυν || αικας | ευ ι | ον τε | πυρ

2. κελ : αιν | αι | ραες | εκφυγ | οι | εν Λ]
 φιλ : αυλ | ους τ | ηρεθ | ιζε | μου | σας



SECOND STROPHE.—Periods I. and II. are logaoedic : III. is choreic.

I. 1. παρα δε | κνανε | αν πελαγ | ει διδυμ | ας αλ | ος Λ ||
 κατα δε | τακομεν | οι μελε | οι μελε | αν παθ | αν

2. ακται | βοσπορι | αι ιδ ο | θρηκων | αξεν | ος Λ]
 κλαιον | ματρος εχ | ωρτες α | νυμφευτ | ον γον | αν

- I. 1. $\sigma α λ μ ν δ \mid \eta σ σ ο σ ι ν \mid α γ χ \parallel ι πο λ ι σ αρ \mid \eta σ \wedge \parallel$
 $α δε \mid σ πε ρ μα με ν \mid αρ χ \parallel αι ο γ ο ν \mid ω ν$
2. $δι σ σ \mid ο ι σ ι \mid φ ι ν ε ῖ δ \mid αι σ \wedge \parallel$
 $αν τ \mid α σ ε ρ \mid ε χ θ ε ῖ δ \mid αν$
3. $ει δ εν αρ \mid α τον \mid ε λ κ \mid ο σ \wedge \parallel$
 $τη λε πο ρ \mid ο ι σ δ εν \mid αν τ ρ \mid ο ι σ$
- [I. 1. $τυ φ λ \mid ω θ εν \mid εξ \mid αγ ρ ι \mid α σ δ α μ \mid αρ τ \mid ο σ \wedge \parallel$
 $τρα φ \mid η θ υ \mid ε λ λ \mid αι σ ι ν \mid εν πα τ ρ \mid ω \mid αι σ$
2. $α \mid λ α ο ν α \mid λ α σ το ρ \mid ο ι σ ι ν \mid ο μ μα τ \mid ω ν κυ κ λ \mid ο ι σ \wedge \parallel$
 $βο ρ \mid ε α σ α μ \mid ι π πο σ \mid ο ρ θ ο \mid πο δ ο σ υ π \mid ε ρ πα γ \mid ου$
3. $αρ \mid α χ θ \mid εν \mid των υ φ \mid αι μα τ \mid η ρ \mid αι σ \wedge \parallel$
 $θε \mid ω ν \mid παι σ \mid α λ λ α \mid κα π εκ \mid ει ν \mid α$
4. $χει ρ \mid ε σ σ ι \mid και \mid κε ρ κ ι δ \mid ω ν ακ μ \mid αι σ \mid ι ν \wedge \parallel$
 $μο ι ρ \mid αι μα κ ρ \mid αι \mid ω ν ε σ \mid ε σ χ ο ν \mid ω \mid παι$
- I. $\begin{matrix} \cdot \\ 6 \\ \cdot \end{matrix}$ II. $\begin{matrix} \cdot \\ 3 \\ 2 \\ \cdot \\ 3 \\ 4 \end{matrix} m. [m. = mesode.]$ III. $\begin{matrix} \cdot \\ 6 \\ \cdot \\ 6 \\ \cdot \\ 6 \\ \cdot \end{matrix}$

VII. Hyporcheme (taking the place of a Fifth Stasimon),

vv. 1115—1154.

FIRST STROPHE.—Period I. is logaoedic, except that vv. 3 and 6 have a choreic character. Per. II. is logaoedic (Pherecratics). Per. III. consists of one logaoedic and one choreic tetrapody.

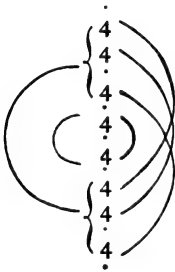
- I. 1. $πο λ υ \mid ω ν υ με \mid κα δ με ι \mid α σ ν υ μ φ \mid α σ α γ \mid α λ μ \mid α \wedge \parallel$
 $σε δ υ π \mid ε ρ δι λο φ \mid ου πε τ ρ \mid α σ σ τε ρ \mid ο ψ ο π \mid ω π \mid ε$

2. $\begin{array}{cccc} \sim & \sim & \sim & \sim \\ \text{και} & \text{δι} & \text{ος} & \text{βαρ} & \text{υβρεμετ} & \text{α} & \wedge & \parallel \\ \text{λιγνυς} & \text{ενθα} & \text{κωρυκι} & \text{αι} & & & & \end{array}$
3. $\begin{array}{cccc} \sim & \sim & \sim & \sim \\ \text{γεν} & \text{ος} & \text{κλυτ} & \text{αν} & \text{ος} & \text{αμφεπ} & \text{εις} & \wedge & \parallel \\ \text{στειχ} & \text{ουσι} & \text{νυμφαι} & \text{βακχιδ} & \text{ες} & & & & \end{array}$
4. $\begin{array}{cccc} \sim & \sim & \sim & \sim \\ \text{ιταλι} & \text{αν} & \text{μεδ} & \text{εις} & \text{δε} & \wedge & \parallel \\ \text{κασταλι} & \text{ας} & \text{τε} & \text{ναμ} & \text{α} & & & & \end{array}$
5. $\begin{array}{cccc} \sim & \sim & \sim & \sim \\ \text{παγκοιν} & \text{οις} & \text{ελ} & \text{ευσινι} & \text{ας}^* & \wedge & \parallel \\ \text{και} & \text{σε} & \text{νυσαι} & \text{ων} & \text{ορε} & \text{ων} & & & \end{array}$
6. $\begin{array}{cccc} \sim & \sim & \sim & \sim \\ \text{δη} & \text{ους} & \text{εν} & \text{κολποις} & \text{βακχευ} & \text{βακχ} & \text{αν} & \wedge & \parallel \\ \text{κισσ} & \text{ηρ} & \text{εις} & \text{οχθαι} & \text{χλωρα} & \text{τ} & \text{ακτ} & \text{α} & \end{array}$
- II. 1. $\begin{array}{cccc} \sim & \sim & \sim & \sim \\ \text{ο} & \text{ματροπολ} & \text{ιν} & \text{θηβ} & \text{αν} & \wedge & \parallel \\ \text{πολ} & \text{υσταφυλ} & \text{ος} & \text{πεμπ} & \text{ει} & & & & \end{array}$
2. $\begin{array}{cccc} \sim & \sim & \sim & \sim \\ \text{ναιετ} & \text{ων} & \text{παρ} & \text{υγρ} & \text{ον} & \wedge & \parallel \\ \text{αμβροτ} & \text{ων} & \text{επε} & \text{ων} & & & & & \end{array}$
- III. $\begin{array}{cccc} \sim & \sim & \sim & \sim \\ \text{ισμην} & \text{ου} & \text{ρειθρ} & \text{ον} & \text{τ} & \text{αγρι} & \text{ου} & \text{τ} & \text{επ} & \parallel & \text{ι} & \text{σπορ} & \text{α} & \text{δρακ} & \text{οντ} & \text{ος} & \wedge & \parallel \\ \text{ευας} & \text{οντων} & \text{θηβαϊ} & \text{ας} & \text{επ} & \parallel & \text{ισκοπ} & \text{ουντ} & \text{αγ} & \text{υι} & \text{ας} & & & & & & & \end{array}$
- I. $\begin{array}{c} \cdot \\ 6 \\ \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ 6 \end{array}$
- II. $\begin{array}{c} \cdot \\ 3 \\ \cdot \\ 3 \end{array}$
- III. $\begin{array}{c} \cdot \\ 4 \\ \cdot \\ 4 \end{array}$

* The first ι of 'Ελευσινίας is here shortened, as in *Hom. hymn. Cer.* 105 'Ελευσινίδαο θύγατραι, *ib.* 266 παῖδες 'Ελευσινίων. The metre forbids us to suppose that the ι is long, and that *ιας* form one syll. by synizesis. Vergil avoids the ι by using the form *Eleusinus* (*G.* 1. 163).

SECOND STROPHE (forming a single period).—Logaoedic and Choreic.

1. $\begin{array}{ccccccc} \sim & \text{L} & \text{L} & \text{L} & \text{L} & - & \sim & - & \sim & \sim & - \\ \text{ταν} & : & \epsilon\kappa & | & \pi\alpha\sigma & | & \alpha\nu & | & \tau\iota\mu\epsilon & || & \alpha\varsigma & \nu\pi & | & \epsilon\rho\tau\alpha\tau & | & \alpha\nu & \pi\omicron\lambda\epsilon & | & \omega\nu & \wedge & || \\ \iota & : & \omega & | & \pi\upsilon\rho & | & \pi\nu\epsilon\iota & | & \omicron\nu\tau & || & \omega\nu & \chi\omicron\rho & | & \alpha\gamma & \alpha\sigma\tau\rho & | & \omega\nu & \nu\chi\iota & | & \omega\nu \end{array}$
2. $\begin{array}{ccccccc} - & \sim & - & \sim & - & \sim & - \\ \mu\alpha\tau\rho\iota & | & \sigma\upsilon\nu & \kappa\epsilon\rho & | & \alpha\nu\nu\iota & | & \varphi & \wedge & || \\ \phi\theta\epsilon\gamma\mu\alpha\tau & | & \omega\nu & \epsilon\pi & | & \iota\sigma\kappa\omicron\pi & | & \epsilon \end{array}$
3. $\begin{array}{ccccccc} - & \sim & \sim & \sim & \sim & \sim & - \\ \kappa\alpha\iota & \nu\nu\nu & | & \omega\varsigma & \beta\iota\alpha\iota & | & \alpha\varsigma & \epsilon\chi\epsilon\tau & | & \alpha\iota & \wedge & || \\ \pi\alpha\iota & \delta\iota & | & \omicron\varsigma & \gamma\omicron\upsilon\epsilon\theta\lambda & | & \omicron\nu & \pi\rho\omicron\phi\alpha\nu & | & \eta\theta \end{array}$
4. $\begin{array}{ccccccc} - & > & \sim & \sim & \sim & \sim & - \\ \pi\alpha\nu\delta\alpha\mu & | & \omicron\varsigma & \pi\omicron\lambda\iota\varsigma & | & \epsilon\pi\iota & \nu\omicron\sigma & | & \omicron\nu & \wedge & || \\ \omega\nu\alpha\xi & | & \sigma\alpha\iota\varsigma & \alpha\mu\alpha & | & \pi\epsilon\rho\iota\pi\omicron\lambda & | & \omicron\iota\varsigma \end{array}$
5. $\begin{array}{ccccccccccc} \sim & - & \sim & - & \sim & \sim & \text{L} & - & \sim & - & \sim & > & - \\ \mu\omicron\lambda & : & \epsilon\iota\nu & \kappa\alpha\theta & | & \alpha\rho\sigma\iota & | & \psi & \pi\omicron\delta\iota & | & \pi\alpha\rho\nu & || & \alpha\sigma\iota & | & \alpha\nu & \nu\pi & | & \epsilon\rho & \kappa\lambda\iota\tau & | & \nu\nu & \wedge & || \\ \theta\nu\iota & : & \alpha\iota\sigma\iota\nu & | & \alpha\iota & \sigma\epsilon & | & \mu\alpha\iota\nu\omicron\mu\epsilon\nu & | & \alpha\iota & || & \pi\alpha\nu\nu\chi & | & \omicron\iota & \chi\omicron\rho & | & \epsilon\nu\omicron\upsilon\sigma & | & \iota \end{array}$
6. $\begin{array}{ccccccc} \sim & \sim & - & \sim & \text{L} & - \\ \eta & \sigma\tau\omicron\nu\omicron & | & \epsilon\nu\tau\alpha & | & \pi\omicron\rho\theta\mu & | & \omicron\nu & \wedge & || \\ \tau\omicron\nu & \tau\alpha\mu\iota & | & \alpha\nu & \iota & | & \alpha\kappa\chi & | & \omicron\nu \end{array}$



[The brackets on the left side show that the group formed by verses 1 and 2 corresponds with the group formed by vv. 5 and 6, while v. 3 corresponds with v. 4. Parts of vv. 1 and 2 correspond with parts of 5 and 6, as shown by the curves on the right.]

VIII. Kommos, vv. 1261—1347.

FIRST STROPHE.—Dochmiac.

- I. I. $\begin{array}{c} - - \\ \omega\omega \\ \omega\omega \end{array}$

2. φρεν : ων δυσφρον | ων αμ || αρτηματ | α Λ ||
 ι : ω δυσκαθ | αρτος || αιδου λιμ | ην

3. στερ : εα θανατο | εντ Λ ||
 τι μ : αρα τι μ ολεκ | εις

4. ω κτανοντ | ας τε και ||
 ω κακαγγ | ελτα μοι

5. θαν : οντας βλεπ | οντες || εμφυλι | ους Λ]
 προ : πεμψας αχ | η τιν || α θροεις λογ | ον

II. 1. ω : μοι εμων αν | ολβα || βουλευματ | ων Λ ||
 αι : αι ολωλοτ | ανδρ επ || εξειργασ | ω

2. ι : ω παι νε | ος νε || ψ ξυν μορ | ψ Λ]
 τι : φησ ω παι* | τινα λεγ || εις μοι νε | ον

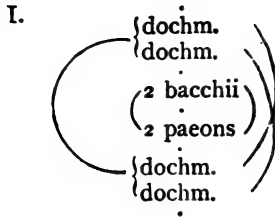
3. αιαι αιαι
 αιαι αιαι

III. 1. ε : θανες απελυθ | ης Λ ||
 σφαγ : ιον επ ολεθρ | ψ

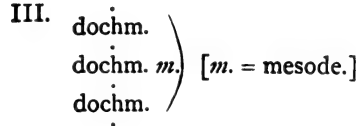
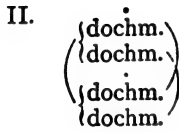
2. εμ : αις ουδε | σμισι || δυσβουλι | αις Λ]
 γυν : αικειων | αμφι || κεισθαι μορ | ον

* παϊ is here an 'irrational' long syllable, substituted for the normal short, as was sometimes allowed in this place of the dochmiac: cp. Fourth Strophe, v. 3: Aesch.

Eum. 266 φῆρ : ὀϊμῶν βόσκ | ᾠν, and see Schmidt's *Rhythmic and Metric*, p. 77. Here, some read conjecturally, τί φῆς, ᾧ τιν' αὖ λέγεις μοι νέον. See cr. n. on 1289.



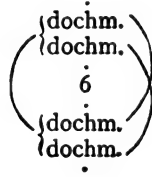
The exclamation *lô*, at the beginning, is marked (for clearness sake) as verse 1, but is outside of the rhythmical structure, as *oîmoi* in the Second Strophe, and *alaî* in the Third (see also Period II., v. 3). Verse 2, a dochmiac dimeter, answers to verse 5. Verse 3 answers to v. 4. Hence, as Schmidt points out (*Rhythm. and Metr.*, p. 190), verse 3 must be regarded as a bacchic dipodia (the bacchius = ---), shortened at the end (or 'catalectic'). The symbol \wedge denotes a pause equal in time-value to --. Verse 4 consists of two paeons of the 'cretic' form (cp. *Rhythm. and Metric*, p. 27).



SECOND STROPHE (forming a single period).—Dochmiac, varied by iambic trimeters.

- I. οἰμοὶ
οἰμοὶ
2. εχ : ω μαθων δειλ | αιος εν δ εμ | ψ καρῆ \wedge ||
κακ : ον τοδ αλλο | δευτερον βλεπ | ω ταλας
3. θε : ος τοτ αρα | τοτε μεγ || α βαρος μ εχ | ων \wedge ||
τις : αρα τις με | ποτμος || ετι περιμεν | ει
4. ε : παισεν εν δ ε | σειςεν αγρι | αις οδοις \wedge ||
εχ : ω μεν εν χειρ | εσιν αρτι | ως τεκνον
5. οйм : οι | λακπατ | ητον | αντρεπ | ων χαρ | αν \wedge ||
ταλ : ας | τον δ εν | αντα | προσβλεπ | ω νεκρ | ον
6. φευ : φευ ω πον | οι βροτ || ων δυσπον | οι \wedge ||
φευ : φευ ματερ | αθλι || α φευ τεκν | ον

Schmidt observes that verse 5 cannot be regarded as a dochmius followed by a choreic tripod, *i.e.*, > : -- ~ | -- ~ || -- ~ | -- ~ | - Λ ||. Such a verse would be wholly unrhythmical. Nor, again, can it be a dochmiac dimeter, since the second dochmius (*ἀντρέπων χάρδιν*) would be of an unexampled form, ~ -- ~ | - Λ ||. He considers it, then, to be simply an iambic trimeter, with one lyric feature introduced, *viz.*, the pause (equiv. to ~) on the second syllable of *οἱμοί*. This 'melic iambic trimeter' forms a mesode, while the dochmiac dimeters (vv. 3 and 6) correspond. The two regular iambic trimeters (vv. 2 and 4) do not belong to the lyric structure.



THIRD STROPHE.—Dochmiac.

I. 1. αἰαὶ αἰαὶ

ιτω ιτω

2. αν : επταν φοβ | ψ τι μ || ουκ ανται | αν Λ ||
 φαν : ητω μορ | ων ο || καλλιστ εχ | ων

3. ε : παισεν τις | αμφι || θηκτω ξιφ | ει Λ ||
 εμ : οι τερμι | αν αγ || ων αμερ | αν

II. 1. > δειλ : αιος εγω αι | αι Λ ||
 υπ : ατος ιτω ιτ | ω

2. > δειλ : αια δε | συγκε || κραμαι δυ | α Λ ||
 οπ : ως μηκετ | αμαρ || αλλ εισιδ | ω

I. $\left(\begin{array}{c} \text{dochm.} \\ \text{dochm.} \\ \text{dochm.} \\ \text{dochm.} \end{array} \right)$

II. $\left(\begin{array}{c} \text{dochm.} \\ \text{dochm. } m. \\ \text{dochm.} \end{array} \right) [m. = \text{mesode.}]$

FOURTH STROPHE.—A single period. Dochmiac.

1. $\begin{array}{c} \text{ω} \\ \text{αγ} \end{array} : \begin{array}{c} \text{μοι} \\ \text{οιτ} \end{array} \begin{array}{c} \text{μοι} \\ \text{αν} \end{array} \begin{array}{c} \text{ταδ} \\ \text{ματ} \end{array} | \begin{array}{c} \text{ουκ} \\ \text{αιον} \end{array} \begin{array}{c} \text{επ} \\ \text{||} \end{array} \begin{array}{c} \text{αλλον} \\ \text{ανδρ} \end{array} \begin{array}{c} \text{βροτ} \\ \text{εκποδ} \end{array} | \begin{array}{c} \text{ων} \\ \text{ων} \end{array} \wedge ||$
2. $\begin{array}{c} \text{ε} \\ \text{ος} \end{array} : \begin{array}{c} \text{μας} \\ \text{ω} \end{array} \begin{array}{c} \text{αρμοσ} \\ \text{παι} \end{array} \begin{array}{c} \text{σε} \\ \text{σε} \end{array} \begin{array}{c} \text{τ} \\ \text{τ} \end{array} | \begin{array}{c} \text{ει} \\ \text{ουχ} \end{array} \begin{array}{c} \text{ποτ} \\ \text{εκ} \end{array} || \begin{array}{c} \text{εξ} \\ \text{ων} \end{array} \begin{array}{c} \text{αιτι} \\ \text{κατεκαν} \end{array} | \begin{array}{c} \text{ας} \\ \text{ον} \end{array} \wedge ||$
3. $\begin{array}{c} \text{εγ} \\ \text{σε} \end{array} : \begin{array}{c} \text{ω} \\ \text{αν} \end{array} \begin{array}{c} \text{γαρ} \\ \text{τανδ} \end{array} \begin{array}{c} \text{σ} \\ \text{ω*} \end{array} \begin{array}{c} \text{εγ} \\ \text{||} \end{array} \begin{array}{c} \text{ω} \\ \text{μοι} \end{array} \begin{array}{c} \text{ε} \\ \text{μελ} \end{array} || \begin{array}{c} \text{κανον} \\ \text{ος} \end{array} \begin{array}{c} \text{ω} \\ \text{ουδ} \end{array} \begin{array}{c} \text{μελ} \\ \text{εχ} \end{array} | \begin{array}{c} \text{εος} \\ \text{ω} \end{array} \wedge ||$
4. $\begin{array}{c} \text{εγ} \\ \text{προς} \end{array} : \begin{array}{c} \text{ω} \\ \text{ποτερον} \end{array} \begin{array}{c} \text{φαμ} \\ \text{ιδω*} \end{array} \begin{array}{c} \text{ετ} \\ \text{||} \end{array} \begin{array}{c} \text{υμον} \\ \text{πφ} \end{array} \begin{array}{c} \text{ι} \\ \text{κλιθ} \end{array} || \begin{array}{c} \text{ω} \\ \text{ω} \end{array} \begin{array}{c} \text{προσπολ} \\ \text{παντα} \end{array} | \begin{array}{c} \text{οι} \\ \text{γαρ} \end{array} \wedge ||$
5. $\begin{array}{c} \text{αγ} \\ \text{λεχρ} \end{array} : \begin{array}{c} \text{ετε} \\ \text{ια} \end{array} \begin{array}{c} \text{μ} \\ \text{ταν} \end{array} \begin{array}{c} \text{οτι} \\ \text{χερ} \end{array} \begin{array}{c} \text{ταχ} \\ \text{οιν} \end{array} | \begin{array}{c} \text{ιστ} \\ \text{τα} \end{array} \begin{array}{c} \text{αγ} \\ \text{δ} \end{array} || \begin{array}{c} \text{ετε} \\ \text{επι} \end{array} \begin{array}{c} \text{μ} \\ \text{κρατι} \end{array} \begin{array}{c} \text{εκποδ} \\ \text{||} \end{array} \begin{array}{c} \text{ων} \\ \text{μοι} \end{array} \wedge ||$
6. $\begin{array}{c} \text{τον} \\ \text{ποτμ} \end{array} : \begin{array}{c} \text{ουκ} \\ \text{ος} \end{array} \begin{array}{c} \text{οντα} \\ \text{δυσκομ} \end{array} | \begin{array}{c} \text{μαλλον} \\ \text{ιστος} \end{array} || \begin{array}{c} \text{η} \\ \text{||} \end{array} \begin{array}{c} \text{μηδεν} \\ \text{εισηλατ} \end{array} | \begin{array}{c} \text{α} \\ \text{ο} \end{array} \wedge ||$

Thus each of the six verses is a dochmiac dimeter. In each verse the first and second dochmius answer respectively to the first and second dochmius of the next verse.

* Cp. n. on πατ in First Strophe, Per. II., v. 2.

ΣΟΦΟΚΛΕΟΥΣ
ΑΝΤΙΓΟΝΗ

Ι. Σ. ΙΙΙ²

:

ΣΟΦΟΚΛΕΟΥΣ

ΑΝΤΙΓΟΝΗ

I.

ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ ΥΠΟΘΕΣΙΣ.

Ἀντιγόνη παρὰ τὴν πρόσταξιν τῆς πόλεως θάψασα τὸν Πολυνείκην ἐφωράθη, καὶ εἰς μνημεῖον κατάγειον ἐντεθείσα παρὰ τοῦ Κρέοντος ἀνήρηται· ἐφ' ἣ καὶ Αἰμων δυσπαθήσας διὰ τὸν εἰς αὐτὴν ἔρωτα ξίφει ἑαυτὸν διεχειρίσατο. ἐπὶ δὲ τῷ τούτου θανάτῳ καὶ ἡ μήτηρ Εὐρυδίκη ἑαυτὴν ἀνείλε.

5

κεῖται ἡ μυθοποιῶα καὶ παρὰ Εὐριπίδῃ ἐν Ἀντιγόῃ· πλὴν ἐκεῖ φωραθείσα μετὰ τοῦ Αἰμονος δίδοται πρὸς γάμου κοινωνίαν καὶ τέκνον τίκτει τὸν Μαίονα.

ἡ μὲν σκηνὴ τοῦ δράματος ὑπόκειται ἐν Θήβαις ταῖς Βοιωτικαῖς. ὁ δὲ χορὸς συνέστηκεν ἐξ ἐπιχωρίων γερόντων. προλογίζει ἡ Ἀντιγόνη· ὑπὸ 10 κεῖται δὲ τὰ πράγματα ἐπὶ τῶν Κρέοντος βασιλείων. τὸ δὲ κεφάλαιον ἐστὶ τάφος Πολυνείκου, Ἀντιγόνης ἀναίρεσις, θάνατος Αἰμονος καὶ μόρος Εὐρυδίκης τῆς Αἰμονος μητρός. φασὶ δὲ τὸν Σοφοκλέα ἠξιώσθαι τῆς ἐν Σάμῳ στρατηγίας εὐδοκμήσαντα ἐν τῇ διδασκαλίᾳ τῆς Ἀντιγόνης. λέλεκται 15 δὲ τὸ δράμα τοῦτο τριακοστὸν δεύτερον.

2 ἀνήρηται] An aorist, not a perfect, is required: ἐφωράθη precedes, διεχειρίσατο follows. Nauck conjectures ἀνῆρέθη, Wecklein ἀνήρτησεν ἑαυτήν, which Bellermann approves. But ἀνήρηται, though a solecism, may nevertheless be genuine, if the ascription of this Argument to Aristophanes is erroneous, as is now generally held to be the case with regard to some other ὑποθέσεις which bear his name. The use of the perfect in place of the aorist is not rare in scholia of the later age. Thus on Thuc. 3. 68, τὴν δὲ γῆν δημοσιώσαντες ἀπεμίσθωσαν, the schol. has ἐπὶ μισθῷ δεδώκασιν. As here we have ἐφωράθη—ἀνήρηται—διεχειρίσατο, so on Thuc. 1. 20 the schol. gives ἐλίμωξέ ποτε ἡ Ἀττικὴ, καὶ λύσις ἦν τῶν δεινῶν, παίδων σφαγῇ. Λεῶς οὖν τις τὰς ἑαυτοῦ κόρας ἐπιδέδωκε καὶ ἀπῆλλαξε τοῦ λιμοῦ τὴν πόλιν. So, 100, on Thuc. 2. 95 the schol. has ὡς δὲ οὐδὲν ἀποδέδωκε πρὸς αὐτὸν ὁ Περδίκκας ἄπερ ὑπέσχετο, ἐστράτευσε κατ' αὐτοῦ. More on this subject may be seen in my

Appendix to Vincent and Dickson's *Handbook of Modern Greek*, 2nd ed., p. 328 (Macmillan, 1881).

4 *διαχειρίσασθαι* L, and so most recent edd.: *διαχειρίζεσθαι* is thus used by Polybius, Plutarch, and others. The commoner reading here was *διαχρήσασθαι*, as in the Argument to the *Ajax* *διαχρήσασθαι* (where now *διαχειρίσασθαι* is usually read); and in the same Argument *ἐαυτὸν διαχρήσται* (v.l. *διαχειρίζεται*) is still generally retained.

7 *μετὰ τοῦ Αἰμόνος* L: *τῷ Αἰμόνι* cod. Dresd. D. 183, which may be a corruption of *μετὰ τοῦτο Αἰμόνι*, as Bellermann thinks.

8 *Μαίονα* Nauck, comparing *Il.* 4. 394 *Μαίων Αἰμονίδης*.—*αἰμόνα* L, and so Dindorf, who says that L has *μαῖδον*^a in the margin; but it seems rather to be *μαίμων*^a.

ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ] Aristophanes of Byzantium, librarian at Alexandria (flor. 200 B.C.), to whom the metrical argument for the *Oedipus Tyrannus* is also ascribed in the MSS., but incorrectly: see *Oed. Tyr.* p. 4. Though the genuineness of this prose *ὑποθέσις* has not such a *prima facie* case against it as exists against that of all the metrical arguments ascribed to Aristophanes, it must at least be regarded as very doubtful. If the perfect *ἀνήρηται* in line 2 is sound, it is an indication of much later age, as has been shown in the critical note above. Another such indication, I think, is the phrase *εἰς μνημεῖον κατάγειον ἐντεθεῖσα παρὰ* (instead of *ὑπὸ*) *τοῦ Κρέοντος* (l. 2),—a later (and modern) use of the prep. which does not surprise us in Salustius (*Arg.* 11. l. 11 *παρὰ τοῦ Κρέοντος κωλύεται*), but which would be strange in the Alexandrian scholar of *circ.* 200 B.C. In the Laurentian MS. this Argument precedes, while the other two follow, the play.

6 *ἐν Ἀντιγόῃ*] Only some 21 small fragments remain (about 80 verses in all), and these throw no light on the details of the plot.

8 *τὸν Μαίονα*. This reading is made almost certain by the mention of 'Maion, son of Haemon' in *Il.* 4. 394, coupled with the fact that L has *Μαίμονα* in the margin (see cr. n.). But the reading *μετὰ τοῦ Αἰμόνος* just before is doubtful. If it is sound, then we must understand: 'having been discovered in company with Haemon, she was given in marriage (to him).' But I am strongly inclined to think that the conjecture *μετὰ τοῦτο τῷ Αἰμόνι* (which would explain the v.l. *τῷ Αἰμόνι*) is right. Dindorf differs from other interpreters in supposing that it was not Haemon, but someone else—perhaps a nameless *αὐτουργός*, as in the case of the Euripidean *Electra*—to whom Euripides married Antigone: and he reads *τίκτει τὸν Αἰμόνα*. We have then to suppose that Antigone marked her affection for her lost lover by giving his name to her son by the *αὐτουργός*. At the end of the scholia in L we find these words:—*Ὅτι διαφέρει τῆς Εὐριπίδου Ἀντιγόνης αὐτῇ, ὅτι φωραθεῖσα ἐκείνη διὰ τὸν Αἰμόνος ἔρωτα ἐξεδόθη πρὸς γάμον· ἐνταῦθα δὲ τοῦναντίον*. The contrast meant is between her marriage in Euripides and her death in Sophocles: but the words obviously leave it doubtful whether the person to whom Euripides married her was Haemon or not.

13 *τῆς ἐν Σάμῳ στρατηγίας*] The traditional *στρατηγία* of Sophocles, and its relation to the production of the *Antigone*, are discussed in the Introduction.

15 *τριακοστὸν δεύτερον*] Written *λβ* in L. The statement seems to have been taken from Alexandrian *διδασκαλῆαι* which gave the plays in chronological order. Sophocles is said to have exhibited for the first time in 468 B.C., *act.* 28. See *Introd.*

II.

ΣΑΛΟΥΣΤΙΟΥ ΥΠΟΘΕΣΙΣ.

Τὸ μὲν δράμα τῶν καλλίστων Σοφοκλέους. στασιάζεται δὲ τὰ περὶ τὴν ἡρώϊδα ἱστορούμενα καὶ τὴν ἀδελφὴν αὐτῆς Ἰσμήνην· ὁ μὲν γὰρ Ἴων ἐν τοῖς διθυράμβοις καταπρησθῆναί φησιν ἀμφοτέρως ἐν τῷ ἱερῷ τῆς Ἥρας ὑπὸ Λαοδάμαντος τοῦ Ἑτεοκλέους· Μίμνερος δὲ φησι τὴν μὲν Ἰσμήνην προσομιλοῦσαν Θεοκλυμένῳ ὑπὸ Τυδέως κατὰ Ἀθηνᾶς ἐγκέλευσιν τελευτῆσαι. 5 ταῦτα μὲν οὖν ἔστι τὰ ξένως περὶ τῶν ἡρώιδων ἱστορούμενα. ἡ μὲντοι κοινὴ δόξα σπουδαίας αὐτὰς ὑπέληφεν καὶ φιλαδέλφους δαμονίως, ἥ καὶ οἱ τῆς τραγωδίας ποιηταὶ ἐπόμενοι τὰ περὶ αὐτὰς διατίθενται. τὸ δὲ δράμα τὴν ὀνομασίαν ἔσχεν ἀπὸ τῆς παρεχούσης τὴν ὑπόθεσιν Ἀντιγόνης. ὑπόκειται δὲ ἄταφον τὸ σῶμα Πολυνείκους, καὶ Ἀντιγόνη θάπτειν αὐτὸ πειρω- 10 μένη παρὰ τοῦ Κρέοντος κωλύεται. φωραθεῖσα δὲ αὐτὴ θάπτουσα ἀπόλλυται. Αἰμῶν τε ὁ Κρέοντος ἐρῶν αὐτῆς καὶ ἀφορήτως ἔχων ἐπὶ τῇ τοιαύτῃ συμφορᾷ αὐτὸν διαχειρίζεται· ἐφ' ᾧ καὶ ἡ μήτηρ Εὐρυδίκη τελευτᾷ τὸν βίον ἀγχόνη.

4 Λαοδάμαντος Brunck (cp. Apollod. 3. 7. 3): Λαομέδοντος MSS.

9 τὴν ὀνομασίαν L: τὴν ἐπιγραφὴν cod. Paris. ἔχουσης L (i.e. περιεχούσης): παρεχούσης Par.

ΣΑΛΟΥΣΤΙΟΥ] A rhetorician of the 5th cent. A.D.: see on *Oed. Col.*, p. 6.—In the Laurentian MS., which alone records him as the writer, this Argument stands at the end of the play, immediately after the anonymous Argument (our III.).

1 στασιάζεται, pass., 'are made subjects of dispute,' i.e. are told in conflicting ways, are 'discrepant': a late use of the word, which cannot be deduced from the older, though rare, active use of στασιάζω (τὴν πόλιν, etc.) as 'to involve in party strife.'

2 Ἴων] Of Chios, the poet and prose-writer, flor. circ. 450 B.C. His dithyrambs are occasionally mentioned (schol. on Ar. *Pax* 835 and on Apollon. Rhod. 1. 1165): it is probably from them that Athenaeus quotes (35 E): but only a few words remain.

4 Μίμνερος] Of Smyrna, the elegiac poet, flor. circ. 620 B.C.

5 Θεοκλυμένῳ] The only persons of this name in Greek mythology seem to be the soothsayer in the *Odyssey* (*Od.* 15. 256 etc.), and a son of Proteus (*Eur. Helen.* 9): Wecklein suggests Ἑτεόκλης, an Argive who was one of the seven leaders against Thebes (*O. C.* 1316 n.).

6 ξένως] i.e. in a way foreign to the version followed by Sophocles.

14 ἀγχόνη] Eurydice kills herself with a sword (1301). Possibly ἀγχόνη should follow ἀπόλλυται in l. 11 (cp. Arg. III. l. 10 ἀπολομένη ἀγχόνη): but more probably it is due to a slip of memory, or to a confusion with the case of Iocasta in the *Oed. Tyr.*

III.

Ἀποθανόντα Πολυνείκη ἐν τῷ πρὸς τὸν ἀδελφὸν μονομαχίῳ Κρέων
 ᾠταφον ἐκβαλὼν κηρύττει μηδένα αὐτὸν θάπτειν, θάνατον τὴν ζημίαν ἀπει-
 λήσας. τοῦτον Ἀντιγόνη ἢ ἀδελφὴ θάπτειν πειράται· καὶ δὴ λαβοῦσα
 τοὺς φύλακας ἐπιβάλλει χῶμα· οἷς ἐπαπειλεῖ θάνατον ὁ Κρέων, εἰ μὴ τὸν
 5 τοῦτο δρᾶσαντα ἐξεύροιεν. οὗτοι τὴν κόνιν τὴν ἐπιβεβλημένην καθάραντες
 οὐδὲν ἤττον ἐφρούρου· ἐπελθοῦσα δὲ ἡ Ἀντιγόνη καὶ γυμνὸν εἰροῦσα
 τὸν νεκρὸν ἀνοιμῶξασα αὐτὴν εἰσαγγέλλει· ταύτην ὑπὸ τῶν φυλάκων παρα-
 δεδομένην Κρέων καταδικάζει καὶ ζῶσαν εἰς τύμβον καθεῖρξεν. ἐπὶ τούτοις
 Αἴμων, ὁ Κρέοντος υἱός, ὅς ἐμῶτο αὐτήν, ἀγανακτήσας αὐτὸν προσεπισφάζει
 10 τῇ κόρῃ ἀπολομένη ἀγχόνῃ, Τειρεσίου ταῦτα προθεσπίσαντος· ἐφ' ᾧ λυπη-
 θεῖσα Εὐρυδίκη, ἡ τοῦ Κρέοντος γαμετή, αὐτὴν ἀποσφάζει· καὶ τέλος
 θρηνεῖ Κρέων τὸν τοῦ παιδὸς καὶ τῆς γαμετῆς θάνατον.

1 τῷ...μονομαχίῳ L: τῇ...μονομαχίᾳ vulg.

5 καθάραντες vulg., καθαίροντες L, and so most recent edd. But the present
 partic. cannot stand here; the removal of the dust was not a continued or repeated
 act (cp. v. 409). The form ἐκάθαρε has earlier epigraphic evidence (347 B.C.) than
 ἐκάθηρε: see Meisterhans, *Gramm. Alt. Inschr.* p. 86. 9 προσεπισφάζει L:
 ἐπισφάζει vulg. 11 ἀποσφάζει L: κατασφάζει vulg.

4 ἐπιβάλλει χῶμα, because the strewing of dust on the corpse was a symbolical
 sepulture: see v. 256, and n. on 10. The phrase is strange, but no emendation
 seems probable. 7 αὐτὴν εἰσαγγέλλει, 'denounces herself': see v. 435.
 10 προθεσπίσαντος: alluding to vv. 1064 ff.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΑΝΤΙΓΟΝΗ.

ΙΣΜΗΝΗ.

ΧΟΡΟΣ ΘΗΒΑΙΩΝ ΓΕΡΟΝΤΩΝ.

ΚΡΕΩΝ.

ΦΥΛΑΞ.

ΑΙΜΩΝ.

ΤΕΙΡΕΣΙΑΣ.

ΑΓΓΕΛΟΣ.

ΕΥΡΥΔΙΚΗ.

ΕΞΑΓΓΕΛΟΣ.

The parts may have been cast as follows :

1. *Protagonist*. Antigone. Teiresias. Eurydice.
2. *Deuteronist*. Ismene. Watcher. Haemon. Messenger.
Second Messenger.
3. *Tritagonist*. Creon.

Schneidewin gives Eurydice to the second actor, and the two Messengers to the first actor. But, as the part of Eurydice is much lighter than the combined parts of the Messengers, it is more naturally assigned to the first actor, who already bears the heaviest burden. From Demosthenes *De Falsa Legat.* § 247 it is known that the third actor played Creon.

It is a general rule of Greek Tragedy that, when the protagonist represents a woman, the Chorus represent women. The dramatic motive for the exception in this play is noticed in the Introduction.

STRUCTURE OF THE PLAY.

1. πρόλογος, verses 1—99.
2. πάροδος, 100—161.

3. ἐπεισόδιον πρῶτον, 162—331.
4. στάσιμον πρῶτον, 332—375. Anapaests, 376—383.

5. ἐπεισόδιον δεύτερον, 384—581.
6. στάσιμον δεύτερον, 582—625. Anapaests, 626—630.

7. ἐπεισόδιον τρίτον, 631—780.
8. στάσιμον τρίτον, 781—800. Anapaests, 801—805.

9. ἐπεισόδιον τέταρτον, 806—943, beginning with a κομμός, 806—882.
10. στάσιμον τέταρτον, 944—987.

11. ἐπεισόδιον πέμπτον, 988—1114.
12. ὑπόρχημα, 1115—1154, taking the place of a fifth stasimon.

13. ἔξοδος, 1155—1352, including a κομμός, 1261—1347.

ΑΝΤΙΓΟΝΗ.

*Ω ΚΟΙΝΟΝ αὐτάδελφον Ἰσμήνης κάρα,
 ἄρ' οἶσθ' ὅ τι Ζεὺς τῶν ἀπ' Οἰδίπου κακῶν
 ὅποιον οὐχὶ νῦν ἐτι ζῶσαι τελεῖ;
 οὐδὲν γὰρ οὐτ' ἀλγεινὸν οὐτ' ἄτης ἄτερ
 οὐτ' αἰσχροῦ οὐτ' ἀτιμὸν ἐσθ', [ὅποιον οὐ] ^{none of the}
 τῶν σῶν τε κάμῶν οὐκ ὅπωπ' ἐγὼ κακῶν. ^{ὅπως πικρὰ ἔχει}

L = cod. Laur. 32. 9 (first half of eleventh century). r = one or more of the later MSS. This symbol is used where a more particular statement is unnecessary. 'MSS.' after a reading, means that it is in all the MSS. known to the editor.

1 κοινόν] κλεινόν Wecklein *Ars Soph. em.* 52: μούνον M. Schmidt.

2 ἄρ' οἶσθ' ὅ, τι L. For the emendations proposed here and in v. 3, see Appendix.

Scene:—The same as in the Oedipus Tyrannus,—viz., an open space before the royal palace (once that of Oedipus) at Thebes. The back-scene represents the front of the palace, with three doors, of which the central and largest (the βασιλῆως θύρα) is that which in v. 18 is called ἀλλεῖοι πύλαι, as being the principal entrance to the αὐλή of the house.

1—99 Prologue. At daybreak (v. 100) on the morning after the fall of the two brothers and the flight of the Argives, Antigone calls Ismene forth from the house, in order to speak with her apart. She tells her that Creon has forbidden the burial of Polynices, and declares her resolve to perform it herself. Ismene declines to assist, and endeavours to dissuade her. Antigone then goes alone to the task.

1 The words κοινόν (kindred) αὐτάδελφον (very sister) form a single emphatic expression ('my sister, mine own sister'), not a climax ('kinswoman, and sister')—κοινόν strengthening αὐτάδελφον much as in *O. C.* 535 κοινὰ γὰρ πατρὸς ἀδελφεαί ('yea, very sisters of their sire'); κοινόν refers simply to birth from the same parents (cp. 202): it will not bear the added moral sense, 'having common interests and feelings': that is only implied, in so far as it may be a result of kinship. αὐτάδελφος (subst. below, 503, 606) is merely a poetical strengthening of ἀδελφός, and does not necessarily imply (as it might here) what prose expresses by ἀδελφός ὁμοπάτριος καὶ ὁμομήτριος (*Lys.* or. 42 § 4): thus Apollo, son of Zeus and Leto, can address Hermes, son of Zeus and Maia, as αὐτάδελφον αἷμα καὶ κοινού

πατρός (*Aesch. Eum.* 89).—κάρα: the periphrasis (as with κεφαλή) usu. implies respect, affection, or both (cp. *Horace's tam cari capitis*).—The pathetic emphasis of this first line gives the key-note of the drama. The origin which connects the sisters also isolates them. If Ismene is not with her, Antigone stands alone.

2 1. ἄρ' οἶσθ'...τελεῖ; For the various interpretations and emendations, see Appendix. The soundness of the text is doubtful, but no proposed correction is probable. I read ὅ τι, pron., not ὅτι, conjunction, and supply ἐστί. In the direct question, τί ὁποιον οὐ τελεῖ; we understand ἐστί with τί. In the indirect form, it is simplest to say οὐκ οἶδ' ὅ τι οὐ τελεῖ; and we certainly could not say, οὐκ οἶδ' ὅ τι [ἐστίν] ὁποιον οὐ τελεῖ, if ὅ τι came immediately before ὁποιον. Here, however, the separation of ὅ τι from ὁποιον by Ζεὺς τῶν ἀπ' Οἰδίπου κακῶν makes a vital difference. The sentence begins as if it were to be, ἄρ' οἶσθ' ὅ τι Ζεὺς οὐ τελεῖ; But when, after an interval, ὁποιον comes in, the Greek hearer would think of the direct form, τί ὁποιον οὐ τελεῖ; and so his ear would not be offended. This, too, suggests the answer to the objection that Ζεὺς ought to follow ὁποιον. Certainly *Eur. I. A.* 525, οὐκ ἐστ' Ὀδυσσεὺς ὅ τι σὲ κάμει πημανεῖ, would be parallel only if here we had ἄρ' οἶσθα, Ζεὺς (without ὅ τι). Nor could we have (e.g.) ἄρ' οἶσθ' ἥτις Ζεὺς τῶν νόσων ὁποιον οὐ τελεῖ; But, since ὅ τι might be acc., Ζεὺς seems to follow it naturally; and when, afterwards, the sentence takes a shape which makes ὅ τι nom., the ear does not return on Ζεὺς as on a misplaced

ANTIGONE.

ISMENE, my sister, mine own dear sister, knowest thou what ill there is, of all bequeathed by Oedipus, that Zeus fulfils not for us twain while we live? Nothing painful is there, nothing fraught with ruin, no shame, no dishonour, that I have not seen in thy woes and mine.

4. 2. οὐτ' ἄτης ἄτερ MSS. For the proposed emendations, see Appendix.—Paley regards vv. 4—6 as interpolated: v. 6 is suspected by Nauck.—οὐκ ὄπωπ' ἐλσώπωπ' B. Todt. The 1st hand in L wrote ὄχλ' (thinking of v. 3), but the letters

word, because the whole is felt as = τὶ Ζεὺς ὁποῖον οὐ τελεῖ;—The main objection to reading ὄπι, and taking ὁποῖον as substituted for the direct ποῖον ('that he fulfils—what not?') is the shortness of the sentence.

τῶν ἁπ' Οἴδ. κακῶν, the ills derived from Oed. (cp. Ph. 1088 λύπας τὰς ἁπ' ἐμοῦ): i.e. the curse upon the Labdacidae (594) which he had inherited, and which he bequeathed to his children in a form intensified by his own acts,—the parricide, the incest, the imprecation upon his sons. That imprecation finds a further fulfilment in Creon's edict. ἐτι ζῶσαι does not mean, 'living wearily on,' but simply, 'still living' (not yet dead), so that ἐτι is almost pleonastic, as in 750 ἐτι ζῶσαν, and so Tr. 305. Sometimes, indeed, the use of ἐτι with ζῶ is more emphatic, as in Ai. 990 ἐτι ζῶν...ἐπλετο (while yet alive), Eur. Bacch. 8 πῦρ ἐτι ζῶσαν φλόγα (still smouldering).

4—6 Paley (*Journ. Ph.* 10. 16) regards these three verses as interpolated, because (1) Antigone, like Ismene, should have only seven verses: (2) the words only repeat vv. 2, 3: (3) the double negative offenses. But we have no warrant for requiring such a correspondence; and this is not repetition, but development. On (3), see below.

4 οὐτ' ἄτης ἄτερ. I translate as if οὐτ' ἄτην ἄγον (or the like) stood in the text, since there can be no doubt that such was the general sense; but I leave the traditional words, οὐτ' ἄτης ἄτερ, thinking no emendation sufficiently probable to be admitted. A discussion will be found in the Appendix. Here, the following points may be noted. (1) This seems to have been the only reading known to Didymus of Alexandria, *cir.* 30 B.C. (2) It certainly does not yield any tolerable sense. (3) But the phrase

ἄτης ἄτερ is not, in itself, at all suspicious: cp. Tr. 48 πημονῆς ἄτερ: Aesch. *Suppl.* 377 βλάβης ἄτερ, 703 ἄτερ πημάτων: Ag. 1148 κλαυμάτων ἄτερ: Th. 683 αἰσχύνης ἄτερ: Ch. 338 τί δ' ἄτερ κακῶν; Eur. *Her.* 841 οὐκ ἄτερ πόνων. (4) The gentlest remedy would be ὁδ' for the second οὐτ': 'nothing painful and not-free from calamity' (=nothing painful and calamitous). The mental pain was accompanied by ruin to their fortunes. I think this possible, but not quite satisfactory. (5) One word, instead of ἄτης ἄτερ, might seem desirable: I had thought of ἀτηφόρον (cp. δικηφόρος). (6) Donaldson's ἄτην ἄγον can be supported by fr. 325 ὅτω δ' ἐλεθρον δεῶν ἀλλήθει' ἄγει, and fr. 856. 5 ἐν κείνῃ τῷ πάν, | σπουδαῖον, ἡσυχάζον, ἐς βίαν ἄγον. (7) But no emendation has yet been made which, while giving a fit sense, also accounts palaeographically for ἄτης ἄτερ being so old. We cannot assume marginal glosses (as ἀτηρ') in MSS. of 30 B.C.

5 2 αἰσχροῦν, shocking the moral sense: ἄτιμον, attended by outward marks of dishonour,—as Oedipus imagines his daughters exposed to slights at the public festivals (*O. T.* 1489 ff.). Thus αἰσχροῦν in a manner balances the subjective ἀλγεωνόν, as the external ἀτιμία corresponds with the ἄτη. Cp. *O. T.* 1283 ff.—ὁποῖον οὐ...οὐκ ὄπωπα. The repetition of the negative is warranted by the emphasis: cp. Ph. 416 οὐχ ὁ Τυδέως γόνος, | οὐδ' οὐμπολῆτος Σισύφου Λαερτιάδῃ, | οὐ μὴ θάνωσι: Tr. 1014 οὐ πῦρ, οὐκ ἐγχος τις ὀνήσιμον οὐκ ἐπιτρέψει; Aesch. Ag. 1634 ὅς οὐκ, ἐπειδὴ τῷδ' ἐβούλευσας μύρον, | δρᾶσαι τόδ' ἔργον οὐκ ἔτλης αὐτοκτόνως: and so oft. after οὐ μά, as *El.* 626. We need not, then, change ὁ (in v. 5) to ὄν, with Blaydes, nor οὐκ ὄπωπα' to ἐλσώπωπα' with B. Todt.—τῶν...κακῶν, sc. ὄν, possessive (or 'partitive') gen. with

καὶ νῦν τί τοῦτ' αὖ φασὶ πανδήμῳ πόλει
 κήρυγμα θείναι τὸν στρατηγὸν ἀρτίως; ^{Εἰς τὴν πόλιν} ^{know} ἔχεις τι κείσῃκουσας; ἢ σε λανθάνει
 πρὸς τοὺς φίλους στείχοντα τῶν ἐχθρῶν κακά; 10

ΙΣΜΗΝΗ.

ἐμοὶ μὲν οὐδεὶς μῦθος, Ἀντιγόνη, φίλων ^{of his wife}
 οὐθ' ἡδὺς οὐτ' ἀλγεινὸς ἵκετ', ἐξ οὗτο
 δυοῖν ἀδελφοῖν ἐστερήθημεν δύο, ^{we have deprived of our B}
 μᾶ θανόντων ἡμέρᾳ διπλῇ χερὶ. ^{by which} ^{deprived of our B}
 ἐπεὶ δὲ φρουδός ἐστιν Ἀργείων στρατός 15
 ἐν νυκτὶ τῇ νῦν, οὐδὲν οἶδ' ὑπέρτερον, — ^{no heavier loss}
 οὐτ' εὐτυχούσα μᾶλλον οὐτ' ἀτωμένη. <sup>αὐτὰρ οὐκ, πῶς μὲν
"honors"</sup>

χι were afterwards erased.—For οὐ, Blaydes conject. *δν*.

10 τῶν] τῆς Blaydes.

ὄπτα, — 'which I have not seen as belonging to, being in the number of,' our woes. For the omission of *δν* cp. *O. C.* 694 *ἔστιν δ' οἷον ἐγὼ γὰς Ἀστίας οὐκ ἔπακούω*.

7 αὖ is oft. thus joined with the interrogative *τίς* ('what new thing?'): cp. 1172, 1281: *O. C.* 357 *νῦν δ' αὖ τίς ἔκει μύθον...* | *φέρουσα...*; *id.* 1507 *τί δ' ἐστὶν... νέετον αὖ*; — *πανδήμῳ πόλει*, the whole body of the citizens: so 1141, *El.* 982: *πανδήμου στρατοῦ Ai.* 844. For the adj. compounded with a noun cognate in sense to the subst., cp. *βίος μακράων (O. T.* 518), *εὐήρετος πλάτα (O. C.* 716 n.).

8 θείναι, not θέσθαι. *τίθημι νόμον* denotes simply the legislative act as such; hence it is fitting when the lawgiver is supreme or absolute; as Athena says, *θεσμὸν... θέσω (Aesch. Eum.* 484). *τίθεμαι νόμον* further implies the legislator's personal concern in the law; hence it is said of legislative assemblies (*Ar. Pol.* 4. 1. 9): but it can be said also of the despot, if his interest is implied: *Plat. Rep.* 338 *ε τίθεται δὲ γε τοὺς νόμους ἐκάστη ἡ ἀρχὴ πρὸς τὸ αὐτῇ συμφέρον, δημοκρατία μὲν δημοκρατικούς, τυραννὶς δὲ τυραννικούς. τὸν στρατηγόν*. Creon is already *βασιλεὺς χώρας* (155), having become so by the fact of Eteocles falling (173). She calls him *στρατηγός* because that was the special capacity in which, as king, he had first to act; but the title serves also to suggest rigour. The poets sometimes speak of the *δῆμος* as *στρατός* (*Pind. P.* 2. 87, *Aesch. Eum.* 566).

9 ἔχεις, *cognitum habes*: *Tr.* 318 οὐδ' ὄνομα πρὸς τοῦ τῶν *ἐνεμπόρων* ἔχεις; — *κείσῃκουσας*, simply 'heard' (not, 'given heed to'), as *O. C.* 1645, *Ai.* 318, *Tr.* 351, 424.

10 τῶν ἐχθρῶν κακά, 'that evils belonging to (proper for) our enemies are coming upon our friends'; i.e. that our brother Polyneices is to share the doom of the Argive dead, by being left unburied. As appears from vv. 1081 ff., *Soph.* supposes that burial was denied to the slain foemen generally, and not to Polyneices alone. No legend was more familiar at Athens than that of Theseus recovering the Argive corpses from Creon (*Eur. Suppl.*). Cp. 1162, where, as here, *ἐχθρῶν* are the Argives, — the *πολέμοι* in their relation to individuals. Ismene, too, seems to understand the Argives; in her reply verses 11—14 refer to *φίλους*, and vv. 15—17 to *ἐχθρῶν*. It is rare that *ἐχθρῶν* should have the art., while *κακά* has none; but cp. 365: *O. T.* 1530 *τέρμα τοῦ βίου*. — We might take τῶν ἐχθρῶν κακά as 'evils planned by our foes' (i.e. by Creon): cp. *Ph.* 422 *τά γε | κείνων κατ' ἐξήρκε*: *id.* 512 *τὸ κείνων κακόν*. So *schol.*, *τὰ τῶν ἐχθρῶν μηχανήματα ἐπὶ τοὺς φίλους ἰόντα*. But (a) the authorship of the decree having been already named, we now expect a hint of its purport; and (b) *ἐχθροί* being the natural persons to hurt *φίλοι*, the antithesis loses point. Some join *στείχοντα τῶν ἐχθρῶν*, 'coming from foes'; which is open to the objec-

And now what new edict is this of which they tell, that our Captain hath just published to all Thebes? Knowest thou aught? Hast thou heard? Or is it hidden from thee that our friends are threatened with the doom of our foes?

ISMENE.

No word of friends, Antigone, gladsome or painful, hath come to me, since we two sisters were bereft of brothers twain, killed in one day by a twofold blow; and since in this last night the Argive host hath fled, I know no more, whether my fortune be brighter, or more grievous.

13 δύο has been made from δύο in L, ο being also written above.

14 θανόντων

tions just mentioned, and also to this, that, after such a verb as στείχειν, the simple gen. ought to denote place (*O. T.* 152 Πυθῶνος ἔβας), not agent.

11 ε. μὲν does not answer to the δέ in 15, but merely gives a slight emphasis to ἐμοί; cp. *Xen. Cyr.* 1. 4. 12 ἐγὼ μὲν οὐκ οἶδα (though others may know).—*Ἀντιγόνη*, placed as in *O. C.* 1 n., 1415; while once (*O. C.* 507) the anapaest is in the 4th place.—*φίλων*, objective gen. with μῦθος, tidings about them: cp. *Ai.* 221 ἀνδρὸς αἰθνας ἀγγελλαν: *ib.* 908 δέξια γὰρ σου βάσις. In *O. C.* 1161 f. σοῦ...μῦθον (where the gen. is objective)='speech with thee.—*ἔστιν*, referring to a definite time, as 1092, *O. C.* 345, *Tr.* 326, *Ph.* 493, like *ἔξ οὗ* (*O. T.* 1201, *Tr.* 38, *Ai.* 661, 1337). It refers to an indefinite time below, 457. The brothers had fallen on the preceding day.

13 δυοῖν...δύο. The addition of δύο would have more point if two pairs were in question, each consisting of one brother and one sister (as, e.g., one might say, 'the two husbands were taken from the two wives'): yet it is not pointless, since it helps to suggest the isolation of the sisters. As Greek (esp. tragic) idiom loves to mark reciprocity by a repeated word (73 φίλη...φίλου, *Ai.* 267 κοινὸς ἐν κοινοῖσι), so it also loves to mark coincidence or contrast of number, whether this is, or is not, especially relevant (cp. 14, 55, 141).

14 θανόντων is clearly required here, though our MSS. have θανόντων. So in *El.* 1297, where τῶν ἐπελθόντων is certainly right, L has ἐπελθόντων (with οἱ written over ω as a correction). A plur. noun can stand with δύο (*Od.* 12. 73), and in

Il. 16. 428 we have αἰγυπιοὶ γαμψώνυχες...κλάζοντε. But I have been able to find only one proper parallel for such a combination as δυοῖν ἀδελφοῖν θανόντων, viz., a verse of an unknown poet, fr. adesp. 153 in *Nauck Trag. Frag.* p. 679 *Ἄλαντε δ' ὀρμήσαντες ἐκ συνωρίδος*; and this has survived because Herodian cited it as a solecism (*Anecd. Boiss.* 3. 244): *ἔδει γὰρ ἐπενεχθῆναι δυϊκῶ δυϊκόν*. In that verse, too, the license had an obvious metrical motive, which did not exist here. Cp. 55 f. ἀδελφῶ δύο...αὐτοκτονούντε; 58 λελειμμένα; 62 μαχουμένα.—*διπλῇ χειρὶ*, i.e. each by the other's right hand (as in *O. C.* 1425 θάνατον ἐξ ἀμφοῖν = ἐξ ἀλλήλων): so 170 διπλῆς μοίρας, a doom given by each to the other. Cp. *El.* 206 θανάτους...διδύμην χειροῖν, a murder done by two right hands (that of Clytaemnestra and that of Aegisthus). Distinguish the use of the plur. διπλοῖ for δύο, as 51, 1233.

15 ε. ἐπεί, temporal, 'since' (like *ἔξ οὗ*), as oft. in Her. and the poets. So also *ὅτε* (*Thuc.* 1. 13 *ἔτη δ' ἐστὶ...τριακόσια...ὅτε...ἤλθε*).—*ἐν νυκτὶ τῇ νῦν*, last night: so *νυκτὸς τῆσδε Ai.* 21 (cp. *ib.* 209): *νυκτὶ τῇδε El.* 644: while 'to-night' is *τῆς ἐπιούσης νυκτὸς* (*Plat. Crito* 46 A). The Argives, having on the preceding day lost all their leaders except Adrastus, fled shortly before dawn (cp. 100).—*ὑπέρτερον* here simply = *πλέον* (cp. *nil supra*).—As *οὐδ' εὐτυχούσα = οὐδ' ἐν εὐτυχῶ*, so the participles *εὐτυχούσα* and *ἀτωμένη* are expegegetic of *οὐδὲν ὑπέρτερον = οὐδ' ἐν εὐτυχῶ οὐδ' ἐν ἀτῶμαι*. Of *ἀτάσθαι* we find only this pres. part. (below, 314, *Ai.* 384, *Eur. Suppl.* 182) and *ἀτῶμεσθα Ai.* 269.

AN. ἤδη καλῶς, καὶ σ' ἐκτὸς αὐλείων πυλῶν

τοῦδ' οὐνεκ' ἐξέπεμπον, ὡς μόνῃ κλύοις.

IS. τί δ' ἔστι; δηλοῖς γάρ τι καλχαῖνον²⁰ ἔπος.

AN. οὐ γὰρ τάφον ἔφην τῷ κασιγνήτῳ Κρέων

τῶν μὲν προτίσας τὸν δ' ἀτιμάσας ἔχει;

Ἐτεροκλέα μὲν, ὡς λέγουσι, σὺν δίκῃς

(*) χρῆσθαι δικαίᾳ καὶ νόμον, κατὰ χθονὸς

ἔκρυσθε, τοῖς ἐνέρβην ἐντιμον νεκροῖς.

25

Blaydes: θανόντων MSS.

18 ἦδειν L: ἦδη Pierson. Schol., ἀντὶ τοῦ ἦδεα; he therefore read ἦδη in the text, though in his own note he writes, καὶ ἦδειν σε

18 II. ἦδη: see on O. T. 1525. καλῶς has a slightly ironical tone (O. T. 1008), glancing at Ismene's apathy. —αὐλείων πυλῶν, the outer door (or gate) of the court-yard, the ἀδελφία (or αὐλῆς) θύραι of the Homeric house (Od. 18. 239), in distinction from the θύραι μεγάρον, or inner door from the court into the men's hall. This was the ἀδελφία θύρα, or front door, of the later Greek house, in distinction from the μέταυλος θύρα leading from the court to the inner part. The tragedians commonly use the more stately word πύλαι, rather than θύραι, for these outer doors of the palace: cp. Eur. Helen. 431 πύλας τε σεμνὰς ἀνδρὸς ὀλβίου τινὸς | προσῆλθον: id. 438 πρὸς αὐλείοισιν ἐστηκὼς πύλαις. ἐξέπεμπον, 'sought to bring thee forth': the act., since she had herself fetched or called Ismene; the midd. meaning to summon by a messenger, O. T. 951 τί μ' ἐξεπέμψω δεῦρο τῶνδε δωμάτων; cp. on 161, 165. The imperf., because she speaks of the motive present to her mind while the act was being done: cp. O. C. 770 τότ' ἐξέωθεῖς κάζεβαλλες, n.

20 τί δ' ἔστι; marking surprise (O. T. 319 n.). δηλοῖς is not intransitive, the thing shown being expressed by the partic. in the nomin., just as below, 242 (cp. on 471), Thuc. 1. 21 ὁ πόλεμος οὗτος ... δηλώσει... μέζων γεγενημένος. There is a really intransitive use of δηλῶω in [Andoc.] or. 4 § 12 δηλώσει δὲ ἡ τῶν συμμάχων ἔχθρα πρῶτον, etc., unless δηλώσεται should be read there; but the speech is a work of the later rhetoric (see Attic Orators, 1. 137). Not one of the few instances adduced from classical Greek requires δηλῶω to be intransitive: Her. 2. 117 (subject τόδε): 5. 78 (ἡ

ιστηγορίη): Plat. Gorg. 483 D (ἡ φύσις). In Her. 9. 68 δηλοῖ τέ μοι ὅτι πάντα... ἤρητο..., εἰ καὶ τότε... ἐφηνον, the real subject is the clause with εἰ (the fact of their flight shows me).

καλχαῖνον²⁰ ἔπος τι (for the enclitic τις placed before its noun, see on O. C. 280 f.), 'that thou art troubled by some tidings.' The verb is intrans., ἔπος being the 'internal,' or cognate, accus. (Ph. 1326 νοσεῖς τόδ' ἀλγος): for its sense cp. O. C. 302 τίς δ' ἔσθ' ὁ κείνῳ τοῦτο τοῦπος ἀγγελῶν; From κάλχη, the purple limpet (perh. connected with κόχλος, κόγχη), comes καλχαῖν, to make, or to be, purple: then fig., to be darkly troubled in mind: Eur. Her. 40 ἀμφὶ τοῖσδε καλχαῖνων τέκνοις. Hence perh. Κάλχας, the seer who darkly broods on the future. The descent of this metaphor is curious. φῦρ, the root of πορ-φύρ-ω, signified 'to be agitated,'—like heaving water, for instance (Skt. *bhur*, Lat. *feru-ere*, Curt. § 415). In Il. 14. 16 ff. a man's troubled hesitation is likened to the trouble of the sea just before a storm, while as yet the waves are not driven either way: ὡς δ' ὅτε πορφύρῃ πέλαγος μέγα κύματι κωφῷ (not yet breaking in foam)... ὡς δ' ἔργων ὤρμαινε δαΐζόμενος κατὰ θυμόν. The Homeric image is thus subtler than that of a storm in the soul (*Volvere curarum tristis in pectore fluctus*, Lucr. 6. 34). (2) Then πορφύρω is said of the mind itself: Il. 21. 551 ἔστη, πολλὰ δὲ οἱ κραδίη πόρφυρε μένοντι, 'was troubled.' (3) From πορ-φύρω, as='to be turbid,' came πορφύρα as=simply 'the dark' (purple-fish and dye): and then in later Greek the verb took on the specific sense, 'to be purple.' (4) κάλχη=πορφύρα: and hence καλχαῖν

AN. I knew it well, and therefore sought to bring thee beyond the gates of the court, that thou mightest hear alone.

IS. What is it? 'Tis plain that thou art brooding on some dark tidings.

AN. What, hath not Creon destined our brothers, the one to honoured burial, the other to unburied shame? Eteocles, they say, with due observance of right and custom, he hath laid in the earth, for his honour among the dead below.

καλῶς κ.τ.λ. 28 ε. σὺν δίκῃ | χρησθεὶς δικαίᾳ καὶ νόμῳ MSS. (δικαία for δικαίᾳ R). In the margin of L the first corrector has written δικαία (sic) κρήσει χρησόμενος.—The emendation σὺν δίκῃς χρήσει, printed in my 1st ed. (1888), was made by me before I learned that it had already been proposed by Gerh. Heinrich Müller (*Emend. et interpr. Sophocleae*, p. 51, Berlin, 1878). For other

is figuratively used like the Homeric πορφύρω. In πορφύρω the idea of trouble precedes that of colour: in καλχαίνω, *vice versa*.

21 ε. οὐ γὰρ, 'what, has not,' etc., introducing an indignant question, as *Asi.* 1348, *Ph.* 249. τῷ κασιγνήτῳ...τὸν μὲν...τὸν δέ, partitive apposition (σχῆμα καθ' ὅλον καὶ μέρος), the whole, which should be in the genitive, being put in the same case as the part,—a constr. freq. in nom., but rare in accus.: cp. 561: *Thuc.* 2. 92 δύο ὑποσχέσεις τὴν μὲν βουλόμενος ἀναπράξαι, τὴν δὲ αὐτὸς ἀποδοῦναι.—The place of τάφου before τῷ κασιγνήτῳ shows the first thought to have been,—'of a tomb, he has deepened our two brothers, the one *worthy*, the other *unworthy*': but προτίσας, which has taken the place of a word in the sense of ἀξιώσας, substitutes the idea of preferring one brother to the other. Thus τάφου is left belonging, in strict grammar, to ἀτιμάσας only; for the genit. with which, cp. *O. C.* 49.—ἀτιμάσας ἔχει= a perfect, *O. T.* 577.

28 ε. σὺν δίκῃ | χρησθεὶς δικαίᾳ καὶ νόμῳ, the reading of our MSS., was a clumsy attempt to mend a corrupt text, in the sense: 'having treated (him) in accordance with righteous judgment and usage.' The lateness of the corruption is shown by χρησθεὶς as=χρησόμενος, since in classical Greek χρησθῆναι is always pass., *Her.* 7. 144 (the ships) οὐκ ἐχρήσθησαν, *Dem.* or. 21 § 16 ἐως ἂν χρησθῇ (ἢ ἐσθῇ); of oracles being delivered, *O. T.* 604, *O. C.* 355: in *Polyb.* 2. 32 ἐβούλοντο συγχρησθῆναι ταῖς...δυνάμεσι, συγχρησθῆναι is found, indeed, in some MSS., but is manifestly corrupt. Several conjectures are discussed in the Appendix. It is most improbable that vv. 23, 24

have grown out of one verse, either by the interpolation of v. 24, or by the expansion of v. 23. For it is evidently essential to the contrast with vv. 26—30 that the honours paid to Eteocles should be described with emphasis. Were v. 23 immediately followed by v. 25, the effect would be too bald and curt. I read σὺν δίκῃς | χρήσει δικαίᾳ καὶ νόμῳ, 'with righteous observance of justice and usage' [νόμῳ could be retained, but would be harsh; and the corruption of δίκῃς would have caused that of νόμου]. δίκῃς, following σὺν, was changed to δίκῃ, and then χρήσει became χρησθεὶς, in an attempt to mend the sense. σὺν χρήσει δικαίᾳ δίκῃς καὶ νόμου=δίκη καὶ νόμος δικαίως χρώμενος. For the latter, cp. *Antiphon* or. 5 § 87 χρῆσθαι τῇ δίκῃ καὶ τῷ νόμῳ. *Eur. I. A.* 316 οὐδὲν τῇ δίκῃ χρῆσθαι θέλει. The substantial periphrasis (σὺν χρήσει τινός for χρώμενός τινι) is of a common kind; e.g. *Thuc.* 2. 39 διὰ...τὴν ἐν τῇ γῇ ἐπὶ πολλὰ ἡμῶν αὐτῶν ἐπίπεψιν: 5. 8 ἀνευ προόψεως...αὐτῶν (=εἰ μὴ προόποιεν αὐτούς).—Schütz (1876, *Jahr. f. kl. Phil.* p. 176) proposed χρῆσθαι δικαίῳ, 'deeming it right to treat (him) in accordance with justice,' etc.: where, however, to supply αὐτῷ is most awkward: I should prefer τῷ (instead of καὶ) νόμῳ. *O. T.* 1526 is an instance in which καὶ seems to have supplanted an article (ταῖς) after the sense had become obscured. But χρῆσθαι δικαίῳ καὶ τῷ νόμῳ appears somewhat too prosaic and cold, and, in so lucid a phrase, would δικαίῳ have been likely to become δικαίᾳ?—νόμου, of funeral rites, cp. 519: so νόμῳ (*Thuc.* 3. 58), τὰ νομιζόμενα ποιεῖν (*iusta facere*): *Plut. Sull.* 38 κηδείας τῆς νενομισμένης, the usual obsequies.

26 τοῖς ἐνερθεν ἐντιμον νεκροῖς, ethic

τὸν δ' ἀθλίως θανόντα Πολυνείκους νέκυν
 ἀστοῖσι φασιν ἔκκεκρηῦχθαι τὸ μὴ
 τάφῳ καλύψαι μηδὲ κωκῦσαι ^{τινά} ^{εἶναι}
 εἶν δ' ἀκλαυτὸν ἀταφον, οἰωνοὺς γλυκὺν
 θησαυρὸν εἰσορῶσι ^{πρὸς χάριν βορᾶς} (let g. mean) 30
 τοιαῦτά φασί τὸν ἀγαθὸν Κρέντα σοὶ
 καί μοι, λέγω γὰρ καί με, κηρύξαντ' ἔχειν,
 καὶ δεῦρ' εἰσθῆναι τὰ ταῖσι μὴ εἰδόσιν ^{δοτ. φη.}
 σαφῇ προκηρύξοντα, καὶ τὸ πρᾶγμ' ἄγειν

conjectures see comment. and Appendix.

L. 29 ἀταφον ἀκλαυτον (which a late hand sought to change into ἀκλαυ-
 στον) L: ἀκλαυτον ἀταφον γ. 30 θησαυρὸν] ἔρμαιον Heimreich, from
 schol. (Beitr. p. 9).—εἰσορῶσι] εἰσορῶσι is an anonymous conject. mentioned
 by Burton. ὡς φέρωσι Semitelos. Nauck would omit the verse. 33 τοῖς

dat., in their sight (*O. T.* 8 πᾶσι κλεινός, cp. *O. C.* 1446). The dead repelled the spirit of the unburied from their converse: *Il.* 23. 71 (the shade of the unburied Patroclus to Achilles) θάπτε με ὅττι τάχιστα, πύλας Ἀΐδαο περῆσω. | τῇλέ με εἰργουσι ψυχᾷ, εἰδῶλα καμῶντων, | οὐδὲ μέ πω μίσγεσθαι ὑπὲρ ποταμοῖο ἔωσιν.

26 θανόντα ... Πολυνείκους νέκυν, by enallage for θανόντος, but also with a reminiscence of the Homeric νεκῶν κατατεθνηώτων: cp. 515 ὁ κατθανὼς νέκυσ.

27 ε. ἔκκεκρηῦχθαι = προκηρύχθαι, as in 203. The compound with ἐκ usu. = 'to banish by proclamation' (*O. C.* 430 n.).—τὸ μὴ...καλύψαι, instead of the ordinary μὴ καλύψαι: cp. 443: *O. C.* 1739 ἀπέφυγε... | ...τὸ μὴ πίτνει κακῶς. Though τὸ μὴ καλύψαι might be viewed as subject to ἔκκεκρηῦχθαι, the latter was probably felt as an impersonal pass. The addition of the art. to the infin. is freq. in drama: cp. 78, and *O. C.* 47 n.

29 εἶν δ'. Since τινά can mean πάντα τινά, it is not necessary to supply πάντας as subject for εἶν, though in *O. T.* 238 ff. we have μῆτ' ἐσδέχεσθαι μῆτε προσφωνεῖν τινά, ...ὥθειν δ' ἀπ' ὀκῶν πάντας.—L has ἀταφον ἀκλαυτον. For this order it may be said, that a tribrach contained in one word forms the second foot in *Ph.* 1235 πότρεα, *ib.* 1314 πατέρα, Aesch. *Ch.* 1 χθόνιε. Also, ἀταφον thus gains a certain abrupt force, and the order corresponds with καλύψαι...κωκῦσαι. But against it we may urge:—(1) The other order was the usual one: *Il.* 22. 386

κείται πᾶρ νήσσοι νέκυσ ἀκλαυτος ἀθαπτος: Eur. *Hec.* 30 | ἀκλαυτος, ἀταφος. (2) On such a question of order no great weight belongs to L, in which wrong transpositions of words certainly occur; e.g. *Ph.* 156, 1332: *O. C.* 1088. Here some mss. give ἀκλαυτον ἀταφον. There is no ground for distinguishing ἀκλαυτος, as 'not to be wept,' from ἀκλαυτος, 'not wept' (see *O. T.* 361 note in Appendix on γνωτός and γνωστός). L gives the form without sigma here, as below, 847, 876, and in *O. C.* 1708; but the sigmatic form in *El.* 912.

30 θησαυρὸν: schol. ἔρμαιον, εἰρημα, taking it as merely 'treasure *trouvé*'; but here 'treasure' evidently implies 'store' (cp. *Ph.* 37 θησαύρισμα); the carrion-birds can return again and again to their feast.—εἰσορῶσι, when they look down upon it from the air. There is no ground for saying that εἰσορᾶν was specially 'to eye with desire': in Xen. *Cyr.* 5. 1. 15 οὔτε πυρὸς ἄπτομαι οὔτε τοὺς καλοὺς εἰσορᾶ, it is simply 'look at.' The conjecture εἰσορῶσι, to be taken with πρὸς χάριν βορᾶς, 'swinging to the joy of the feast,' is not only needless, but bad. Far finer is the picture of the birds pausing in their flight at the moment when they first descry the corpse below.

Take πρὸς χάριν βορᾶς with γλυκὺν θησαυρὸν, not with εἰσορῶσι: lit., a welcome store to the birds, when they look upon it, with a view to pleasure in feeding. For the sensual use of χάρις cp. Plat. *Phaedr.* 254 A τῆς τῶν ἀφροδισίων χάριτος. πρὸς χάριν is used either adverbially or with a genitive. (1) As

But the hapless corpse of Polyneices—as rumour saith, it hath been published to the town that none shall entomb him or mourn, but leave unwept, unsepulchred, a welcome store for the birds, as they espy him, to feast on at will.

Such, 'tis said, is the edict that the good Creon hath set forth for thee and for me,—yes, for *me*,—and is coming hither to proclaim it clearly to those who know it not; nor counts the matter

MSS.: τοῖσι Heath.

34 προκηρύξαντα L, made from προκηρύσσοντα: the first of the two σσ almost erased. προκηρύξοντα ι.—ἀγεω] ἔχειν ι, probably a mere oversight.

an adverb, it means literally, 'with a view to gratification': hence (a) when the χάρις is one's own, 'at pleasure,' as Philoctetes calls the birds (*Ph.* 1156) κορέσσαι στόμα πρὸς χάριν, to glut their beaks on him 'as they will': (b) when the χάρις is another's, 'so as to give pleasure,' 'graciously,' as *O. T.* 1152 σὺ πρὸς χάριν μὲν οὐκ ἐρεῖς. (2) A genitive after πρὸς χάριν can denote (a) that *in* which the χάρις consists, as *borās* here: or (b) the person or thing *whose* the χάρις is, as below, 908, τίνος νόμου...πρὸς χάριν; 'in deference to what law?' *Eur. Med.* 538 νόμοις τε χρῆσθαι μὴ πρὸς ἰσχύος χάριν, 'not at the pleasure of force,'—*i.e.* not so that force can do *what* it pleases. Here, πρὸς χάριν-*borās* differs from a simple χάριν *borās* by implying the same notion as the adverbial πρὸς χάριν in *Ph.* 1156 quoted above: 'to feast on at *their* pleasure.'—Eustathius on *Il.* 8. 379 (p. 719. 9) defines carrion-birds as τοῖσι πρὸς χάριν ὁρώσι *borās* τῆς ἀπὸ τῶν σαρκῶν. It cannot be doubted that he was thinking of our passage, and that his text, like ours, had *εἰσορώσι*: but, using the simple ὁρώσι, he has made a new phrase, 'looking to pleasure in food,' and his words afford no argument for joining πρὸς χάριν with *εἰσορώσι* here.

31 ε. σοί, like κάμολ, depends on κηρύξαντ' ἔχειν (for which see 22). Creon's edict, addressed to all Thebans, touches the sisters first, since, as the nearest relatives of the dead, they were most concerned to see that he received burial. Antigone speaks with burning indignation. She says, in effect:—'Thus hath Creon forbidden thee and me to render the last offices to our brother.' The parenthesis λέγω γὰρ κάμολ is prompted by the intense consciousness of a resolve.

To her, who knows her own heart, it seems wonderful that Creon should even have imagined her capable of obeying such an edict. It is a fine psychological touch, and one of the most pathetic in the play.—τὸν ἀγαθόν, ironical, as *O. T.* 385 Κρέων ὁ πιστός, *Ph.* 873 ἀγαθοὶ στρατηλάται.—λέγω γὰρ κάμολ (instead of κάμολ), a constr. most freq. when the acc. is a proper name, as *Dem. or.* 24 § 6 προσέκρουσ' ἀνθρώπων πονηρῶ... Ἀνδροτίωνα λέγω. So *Tr.* 9, *Ph.* 1261, *Aesch. Th.* 609, *Eur. Her.* 642. On the other hand *cp. Dem. or.* 8 § 24 παρ' ὧν ἂν ἕκαστοι δύνωνται, τούτων τῶν τὴν Ἀσίαν ἐνοικούντων λέγω, χρήματα λαμβάνουσιν: *Aesch. fr.* 169 ἀλλ' Ἀντικλείας ἄσπον ἦλθε Σίσυφος, | τῆς σῆς λέγω τοι μητρός. In *Ai.* 569 where L has Ἐριβόλα (*sic*) λέγω, most edd. now give the dat.

Two other explanations may be noticed. Both make σοί enclitic. (1) Taking σοί as ethic dat. with τοιαῦτα: 'There is the good Creon's proclamation for you,—aye, and for *me* too, for I count myself also amongst those forbidden' (Campbell). Thus κάμολ is not, like σοί, a mere ethic dat., but rather a dat. of interest. Such a transition seems hardly possible. (2) Taking σοί as ethic dat. with ἀγαθόν: 'your good Creon, aye and mine, for I own I too thought him so' (Kennedy). But Antigone is too much occupied with the edict itself to dwell with such emphasis at such a moment on the disappointment which she has experienced as to Creon's amiability.

33 νείσθαι pres. (*Od.* 15. 88): *Eur.* has νείσθε (*Alc.* 737) and νείμενος (in *lyr. El.* 723): otherwise the word is not tragic.—τοῖσι μὴ εἰδέναι, synizesis, as 263, 535, *O. C.* 1155 ὡς μὴ εἰδὸτ' αὐτόν, *Tr.* 321 καὶ ξυμφορὰ τοι μὴ εἰδέναι.

οὐχ ὡς παρ' οὐδέν, ἀλλ' ὅς ἂν τούτων τι δρᾷ, 35

φόνον προκείσθαι δημόλευστον ἐν πόλει.

οὕτως ἔχει σοι ταῦτα, καὶ δείξεις τάχα

εἴτ' εὐγενὴς πέφυκας εἴτ' ἐσθλῶν κακῇ. ^{or a coward from}

ΙΣ. τί δ', ὦ ταλαίφρον, εἰ τάδ' ἐν τούτοις, ἐγὼ ^{is one line}

λύουσ' ἂν ἢ ἁπάπουσα προσθείμην πλέον; 40

ΑΝ. εἰ ξυμπονήσεις καὶ ξυνεργάσει σκόπει. ^{προσ. θημι -}

ΙΣ. ποῖόν τι κινδύνευμα; ποῦ γνώμης ποτ' εἴ; ^{would I gain more from}

ΑΝ. εἰ τὸν νεκρὸν ξὺν τῇδε κουφίεις χερσὶ. ^(note)

ΙΣ. ἢ γὰρ νοεῖς θάπτειν σφ', ἀπόρρητον πόλει;

40 ἢ θάπτουσα MSS. The true ἢ 'θάπτουσα' is indicated by the schol. in L, ^{Int. κουφίω - το αἰμασγ. γ} who first explains the vulgate, λύουσα τὸν νόμον καὶ θάπτουσα τὸν ἀδελφόν: and then proceeds, εἰ δὲ γρ. ἢ θάπτουσα (the θ in an erasure), ἀντὶ τοῦ, λύουσα τὸν νόμον ἢ ἐπιβεβαιούσα αὐτόν. Brunck restored ἢ 'θάπτουσα.—λύουσ' ἂν εἴθ'

35 παρ' οὐδέν: cp. 466: O. T. 983 ταῦθ' ὅτ' | παρ' οὐδέν ἐστι. The addition of ὡς serves to mark Creon's point of view more strongly: cp. O. C. 732 ἦκω γὰρ οὐχ ὡς δρᾶν τι βουληθεῖς, π.—ὅς ἂν... δρᾷ, the antecedent τούτῳ being suppressed, = a dat., τῷ δρῶντι: cp. Isocr. or. 18 § 37 προσήκει βοηθεῖν ὑμᾶς οὐχ ὅτινες ἂν δυστυχεστάτους σφᾶς αὐτοὺς ἀποδείξωσιν ἀλλ' ὅτινες ἂν δίκαιότερα λέγοντες φαίνωνται. That such a relative clause was felt as practically equivalent to a noun-case may be seen from Thuc. 2. 62, where it is co-ordinated with a dative: ἀσχημα μὲν... καὶ δειλῶ τινὶ ἐγγίγνεται, καταφρόνησις δέ, ὅς ἂν καὶ γνώμῃ πιστεύῃ. Thuc. uses this constr. esp. in definitions, as 6. 14, τὸ καλῶς ἀρεταὶ τοῦτ' εἶναι, ὅς ἂν τὴν πατρίδα ὠφελήσῃ.

36 προκείσθαι: cp. 481: O. T. 865 νόμοι πρόκεινται.—δημόλευστον=λευσθέντα ὑπὸ τοῦ δήμου, the epith. of the victim being transferred to the doom: Tr. 357 ὁ ριπτός Ἰφίτου μύθος. Cp. Aesch. Ag. 1616 δημορριφεῖς... λευσίμους ἀράς. Death by public stoning would mean that the transgressor was execrated as a traitor to the commonweal: see n. on O. C. 435.

37 ε. σοι ethic dat.: so O. C. 62 and El. 761 τοιαῦτά σοι ταῦτ' ἐστίν.—ἐσθλῶν, gen. of origin with πέφυκας, from a good stock: O. T. 1062 ἐὰν τρίτης ἐγὼ | μητρὸς φανῶ τρίδουλος π. Cp. fr. 601 (race cannot be relied upon, since often) πέλεται |

οὐτ' ἀπ' εὐγενῶν ἐσθλὸς οὐτ' ἀχρεῶν | τὸ λαν κακός.

38 ὦ ταλαίφρον, 'my poor sister': cp. ἀνολβος (1026), δυσποτμος (O. T. 888), μέλεος, etc.—εἰ τάδ' ἐν τούτοις: cp. O. C. 1443 ταῦτα... | ...τῇδε φῦναι. The plur. ἐν τούτοις means either (1) 'in these circumstances,' as here, and Plat. Phaed. 101 C: or (2) 'meanwhile,' inter haec, as Plat. Symp. 240 B. The sing. ἐν τούτῳ usually='meanwhile'; more rarely 'in this case' (Thuc. 1. 37), or 'at this point' (id. 2. 8).

40 λύουσ'... ἢ 'θάπτουσα,' 'by seeking to loose or to tighten the knot,'—a phrase, perhaps proverbial, for 'meddling in any way.' She can do no good by touching the tangled skein. The Greek love of antithesis naturally tended to expressions like our 'by hook or by crook,' 'by fair means or foul,' 'for love or money,' 'good or bad,' etc. Cp. 1109 οἱ τ' ὄντες οἱ τ' ἀπόντες (π.): Eur. Bacch. 800 ἀπόρῳ γε τῷδε συμπεπλεγμένα ξένῳ, | ὅς οὐτε πάσχων οὐτε δρῶν σιγήσεται, which is plainly colloquial,—meaning 'who will not hold his peace on any terms'; for though πάσχων suits the recent imprisonment of Dionysus, δρῶν could not mean definitely, 'as a free agent.' Similarly we may suppose that some such phrase as οὐτε λύων οὐτε ἀπτων (Plat. Crat. 417 E τὸ δὲ ἀπτειν καὶ δεῖν ταῦτόν ἐστι) was familiar as='by no possible means.' If ἁπάπουσα is sound,

light, but, whoso disobeys in aught, his doom is death by stoning before all the folk. Thou knowest it now; and thou wilt soon show whether thou art nobly bred, or the base daughter of a noble line.

IS. Poor sister,—and if things stand thus, what could I help to do or undo?

AN. Consider if thou wilt share the toil and the deed.

IS. In what venture? What can be thy meaning?

AN. Wilt thou aid this hand to lift the dead?

IS. Thou wouldst bury him,—when 'tis forbidden to Thebes?

ἀπτουσα Porson.

42 τοῖ L: τοῦ r.

43 χερ] ἄρει or δρα Meineke.

44 ἡ] εἰ L, which an early hand sought to change into ἡ: η is also written above.

the poet has refined a colloquialism by modifying ἀπτουσα into ἐφάπτουσα, just as τί δρῶν ἢ τί λέγων (cp. Aesch. *P. V.* 660) appears in *O. T.* 71 as δ τι | δρῶν ἢ τί φωνῶν. Some find a reference to weaving;—'by loosening the web, or fastening a new thread'; but, though the phrase may have been first suggested by the loom, it was probably used without any such conscious allusion. Quite different from our passage is *Al.* 1317 εἰ μὴ ξυνάψων ἀλλὰ συλλύσων πάρεϊ, 'not to embroil the feud, but to help in solving it'; cp. Eur. *Hipp.* 670 τίνας νῦν τέχνας ἐχομεν ἢ λόγους | σφαλεῖσαι κάθαρμα λύειν λόγους; 'to loose the knot of controversy.'—Another view makes the phrase refer to Creon's edict: 'seeking to undo it, or to tighten it,'—i.e. to break it, or to make it more stringent than it already is (schol. λύουσα τὸν νόμον, ἢ βεβαιοῦσα αὐτόν). But, though Antigone has not yet revealed her purpose, too great callousness is ascribed to Ismene if she is supposed to doubt whether her sympathy is invited against or for such an edict.—The act. ἐφάπτειν is rare: *Tr.* 933 τοῦργον ὡς ἐφάψειεν, that he had imposed the deed on her (by his fierce reproaches): Pind. *O.* 9. 60 μὴ καθέλοι νῦν αἰὼν πτόμον ἐφάψαις | ὀρφανὸν γενεᾶς. Was Porson right in conjecturing εἰθ' ἀπτουσα? For it, we may observe:—(1) An opposition of the simple λύειν and ἀπτειν suits a proverbial phrase: (2) ἡ and εἰ are elsewhere confused, as *O. C.* 80 (n.): (3) the single εἰτε is found in *O. T.* 517 λόγουσιν εἰτ' ἐργοῦσιν, *Tr.* 236 πατρῶας εἰτε βαρβάρους; Against the conjecture is the fact that εἰθ' ἀπτουσα would have been much less likely to generate the ἢ θάπτουσα

of our MSS., since the intermediate εἰ θάπτουσα, being obviously unmeaning, would have been likely to cure itself.—προσθέμην: cp. *O. C.* 767 προσθέσθαι χάριν, n.—πλέον, 'for thine advantage': *O. T.* 37 οὐδὲν ἐξείδωι πλέον, n.

41 ε. συμπονήσεις is the more general word,—'co-operate'; συνεργάσαι, the more explicit,—'help to accomplish the deed.'—ποιόν τι κ., cognate acc. to the verbs in 41: cp. *O. C.* 344 κακὰ | ὑπερπονείτον, n.—Read ποῦ γνώμης...εἰ (from εἶναι): cp. *El.* 390 ποῦ ποτ' εἰ φρενῶν. The question between ποῦ and ποῖ here is one of sense, not of idiom. ποῖ γνώμης...εἰ (from εἶναι) would mean, 'to what thought will you have recourse?' Cp. *O. C.* 170 ποῖ τις φροντίδος εἴθῃ; (n.), *Tr.* 705 οὐκ ἐχω...ποῖ γνώμης πτόσω. But the meaning here is, 'what can you be thinking of?'

43 ε. εἰ sc. σκύπει.—Join ἐν τῇδε χερ] she lifts her hand.—κουφίαις, take up for burial: cp. *Al.* 1410 πλευρὰς σὺν ἐμοί | τὰς δ' ἐπικούφει' (the dead Ajax): and the common phrase ἀναεῖσθαι νεκρούς.—ἡ γὰρ marks surprise (*O. C.* 64). The absence of caesura in the first three feet allows each of the two important words (νοεῖς θάπτειν) to fall slowly from the astonished speaker's lips.—σφε = αὐτόν, as 516, 1226. σφε can be s. or pl., m. or f.: νῦ, s. or pl., m., f. or n.—ἀπόρητον, acc. neut. in appos. with θάπτειν σφε: Plat. *Gorg.* 507 εἰ ἐπιθυμίας...πληροῦν, ἀνήνυτον κακόν.—πόλει, 'to' or 'for' (dat. of interest), not 'by' (dat. of agent), though the latter might be supported by Eur. *Phoen.* 1657 ἐγὼ σφε θάψω, καὶ ἀπεννέτη πόλις.

- AN. τὸν γοῦν ἐμόν; καὶ τὸν σόν, ἣν σὺ μὴ θέλῃς, 45
ἀδελφόν· οὐ γὰρ δὴ προδοῦνς ἀλώσομαι.
- IS. ὦ σχετλία, Κρέοντος ἀντειρηκότος;
- AN. ἀλλ' οὐδὲν αὐτῷ τῶν ἐμῶν μ' εἶργειν μέτα^{σι}.
- IS. οἷμοι· φρόνησον, ὦ κασιγνήτη, πατήρ
ὡς νῦν ἀπεχθὴς δυσκλεῆς τ' ἀπώλετο, 50
πρὸς αὐτοφώρων ἀμπλακημάτων διπλᾶς
ὄψεις· ἀράξας αὐτὸς αὐτουργῷ χερί·
ἔπειτα μήτηρ καὶ γυνή, διπλοῦν ἔπος,
πλεκταῖσιν ἀρτάναισι λωβάται βίον·
τρίτον δ' ἀδελφῷ δύο μίαν καθ' ἡμέραν 55

45 ε. L points thus: τὸν γοῦν ἐμόν καὶ τὸν σόν· ἣν σὺ μὴ θέλῃς ἀδελφόν, etc.—Benedict (*Observ. in Soph.*, Leipsic, 1820, p. 104) is followed by several edd. in rejecting v. 46, which was already suspected in antiquity: see comment. In v. 45

45 ε. τὸν γοῦν ἐμόν κ.τ.λ. To the question—'Do you really mean to bury him?'—the simple answer would have been, τὸν γοῦν ἐμόν ἀδελφόν, 'I certainly mean to bury my own brother.' But the word ἐμόν—reminding her that he is equally *Ismene's* brother—prompts the insertion of the reproachful clause, καὶ τὸν σόν, ἣν σὺ μὴ θέλῃς. Thus the contrast between τὸν ἐμόν and τὸν σόν anticipates the emphasis on the word ἀδελφόν. The whole thought is,—'I will certainly do *my* duty,—and *thine*, if thou wilt not,—to a *brother*.' Since δ ἐμός is the same person as δ σός, this thought can be poetically expressed by saying, 'I will certainly bury *my* brother,—and *thine*, if thou wilt not': for the tribute rendered to him by one sister represents the tribute *due* from both. Remark that γοῦν often emphasises a pers. or possessive pron. (as here ἐμόν): 565 σοὶ γοῦν: *Al.* 527 πρὸς γοῦν ἐμοῦ: *O. T.* 626 τὸ γοῦν ἐμόν: *El.* 1499 τὰ γοῦν σ'.—Two other versions are possible, but less good. (1) Taking τὸν...ἐμόν καὶ τὸν σόν as='him who is my brother and thine,' and ἣν as='even if.' But for this we should expect τὸν γοῦν ἐμόν τε καὶ σόν, and κἀν. (2) Taking καὶ with ἣν, 'I will bury my brother, even if thou wilt not bury thine.' But (i) the separation of καὶ from ἣν is abnormal: (ii) the mode of expression would be scarcely natural unless δ ἐμός and δ σός were different persons.

ἀδελφόν...ἀλώσομαι. Didymus (*circa* 30 B.C.) said this verse was condemned as spurious 'by the commentators' (ὑπὸ τῶν ὑπομνηματιστῶν). I believe it to be undoubtedly genuine. One modern argument against it is that Antigone should here speak only one verse. But these two verses express the resolve on which the action of the play turns: it is an important moment in the dialogue. And, at such a moment, *Soph.* often allows a stichomuthia to be broken by two or more verses for the same speaker. See the stichomuthia in 401—406, broken by 404 f.: *O. T.* 356—360, broken by 366 f.: *ib.* 1000—1046, broken by 1002 f. and 1005 f.: *O. C.* 579—606, broken by 583 f. and 599 ff. Further, verse 46 is Sophoclean in three traits: (a) ἀδελφόν emphasised by position as first word, with a pause after it: cp. 72, 525: *O. T.* 278 δεῖξαι: *O. C.* 1628 χωρεῖν. (b) οὐ γὰρ δὴ in rejecting an alternative: *O. T.* 576 ἐκμάνθαν· οὐ γὰρ δὴ φορεὺς ἀλώσομαι. Cp. *O. C.* 110 n. (c) The phrase with the aor. part.: *Al.* 1267 χάρις διαρρεῖ καὶ προδοῦς ἀλλοκεται. Lastly, v. 45, if alone, would be too bald and curt.

47 ὦ σχετλία, 'over-bold.' The word primarily means 'enduring' (ἡσυχέ, σχεθεῖν). Hence: (1) Of persons, (a) 'unflinching,' in audacity or cruelty,—the usu. Homeric sense, as *Od.* 9. 494 σχέτλιε; τίπτ' ἐθέλεις ἐρεθίζεσθαι ἀγρίων ἀνδρῶν; *So Ph.* 369, 930 ὦ σχέτλιε, *Eur. Alc.* 741

AN. I will do my part,—and thine, if thou wilt not,—to a brother. False to him will I never be found.

IS. Ah, over-bold! when Creon hath forbidden?

AN. Nay, he hath no right to keep me from mine own.

IS. Ah me! think, sister, how our father perished, amid hate and scorn, when sins bared by his own search had moved him to strike both eyes with self-blinding hand; then the mother wife, two names in one, with twisted noose did despite unto her life; and last, our two brothers in one day,—

Dindorf conject. *καὶ τὸν σὸν*: M. Schmidt, *τὸν καὶ σὸν*: Nauck, *ἐγὼ γε τὸν ἐμὸν, τὸν σὸν*.

43 μ' was added by Brunck, from the schol., *ἐργεῖν με ἀπὸ τῶν ἐμῶν*. 53 *ἔπος* was a variant. L has *ἔπος* in the text, with *πάθος* written above by the first corrector (S). Other mss. (as A) read *πάθος* in the text, with *γρ. ἔπος*.

σχετλία *τόλμη*. (δ) 'Suffering,' = *τλήμων*, as Aesch. *P. V.* 644 (of Io), Eur. *Hec.* 783. Neither Homer nor Soph. has this use. (2) Of things, 'cruel,' 'wretched,'—a use common to all the poets: so *Al.* 887 *σχέτλια γὰρ* ('tis cruel'), *Tr.* 879.

43 *οὐδέν*, adv.: *μέτα* = *μέτεστι*: τῶν ἐμῶν (masc.) with *ἐργεῖν* only: cp. *El.* 536 ἀλλ' οὐ μετὴν αὐτοῖσι τὴν γ' ἐμὴν κτανεῖν. Plat. *Apol.* 19 c ἐμοὶ τούτων... οὐδὲν μέτεστι. For the plur. cp. *O. T.* 1448 ὁρθῶς τῶν γε σῶν τελεῖς ἔπερ ('thou wilt meetly render the last rites to thine own,'—Iocasta).

50 νῶν ethic dat. with ἀπώλετο (cp. *O. C.* 81 βέβηκεν ἡμῖν). ἀπεχθής, hateful to mankind for his involuntary crimes. ἀπώλετο, 'died,' not merely 'was disgraced' (cp. 59 δλοῦμεθ'): she is speaking of the deaths which had left them alone. But *ἔπειτα* in 53 is merely 'then,' 'in the next place,' and need not mean that Oedipus died before Iocasta. Here Soph. follows the outline of the epic version, acc. to which Oed. died at Thebes: see *Intro.* to *Oed. Tyr.* pp. xvi ff. The poet of the *Odyssey* (11. 275) makes him survive his consort's suicide, and no version appears to have assumed the contrary. The *Antigone* knows nothing of his exile from Thebes, or of the sacred honour which surrounded the close of his life, as the story is told in the later *Oedipus at Colonus*.

51 ff. πρὸς... ἀμπλακημάτων... ἀράξας, 'impelled by them to strike his eyes': cp. *O. T.* 1236 (τέθνηκε) πρὸς τίνος ποτ' αἰτίας;—αὐτοφάρων = ἃ αὐτὸς ἐφώρασεν (cp. fr. 768 τὰ πλεῖστα φαρῶν αἰσχροῦ

φωράσει βροτῶν), detected by himself, when he insisted on investigating the murder of Laius (cp. *O. T.* 1065). Elsewhere αὐτοφάρων = φωραθεὶς ἐπ' αὐτῷ τῷ ἔργῳ, 'taken in the act': Thuc. 6. 38 κολάζων, μὴ μόνον αὐτοφάρους (χαλεπὸν γὰρ ἐπιτυγχάνειν), ἀλλὰ καὶ ὧν βούλονται μὲν, δύνανται δ' οὐδ': and so in the adv. ἐπ' αὐτοφάρῳ λαμβάνειν etc.—ἀράξας, with the golden brooches (περόναι): *O. T.* 1276 ἥρασσ' ἐπαίρων βλέφαρα.—αὐτὸς αὐτοφάρῳ χερσὶ, emphatic, like αὐτὸς πρὸς αὐτοῦ (1177), but not strictly pleonastic, since αὐτὸς = 'by his own act,' i.e. 'of his free will,' while αὐτ. χερσὶ refers to the instrument, 'with hand turned against himself.' Cp. on 56.

53 f. διπλοῦν ἔπος, a two-fold name (for the same person): as conversely Aesch. *P. V.* 209 ἐμοὶ δὲ μήτηρ... Θέμις | καὶ Γαῖα, πολλῶν δρομάτων μορφή μιν. Valckenār on Eur. *Phoen.* p. 153 cites Heraclitus *Alleg. Hom.* 21 (of Hera) διπλοῦν ὄνομα φύσεως καὶ συμβύσεως, 'a name signifying at once birth and marriage' (since she was *coniunx Iovis et soror*). Seneca *Oed. Tyr.* 389 *mixtumque nomen coniugis, nati, patris*. (The feeble v. l. *πάθος* for *ἔπος* meant, 'a double calamity,' since both mother and wife perished.)—ἀρτάναισι: cp. *O. T.* 1264 πλεκταῖσιν αἰώρασιν ἐμπεπλεγμένην.

55 f. δύο... μίαν: see on 13.—αὐτοκτονοῦντε is not literally, 'slaying themselves,' or 'slaying each other,' but, 'slaying with their own hands': the context explains that the person whom each so slew was his own brother. So either (1) suicide, or (2) slaying of kinsfolk, can be expressed by αὐθέντη, αὐτοκτόνος, αὐ-

ΤΣΜ

αὐτοκτονοῦντε, τῷ ^{καὶ ἐν ἑαυτοῖς} ταλαιπῶρῳ, μόρον
 κοινὸν κατειργάσαντ' ἐπαλλήλοιν χεροῖν.
 νῦν δ' αὖ μόνα δὴ νῶ λειψιμμένα σκόπει
 ὅσῳ κάκιστ' ὀλοούμεθ', εἰ νόμον βία
 ψῆφον τυράννων ἢ κράτη παρέξιμεν.
 ἀλλ' ἐννοεῖν χρή τοῦτο μὲν γυναιχ' ὅτι
 ἔφυμεν, ὥς πρὸς ἄνδρας οὐ μαχουμένα.
 ἔπειτα δ' οὐν ἐκ' ἀρχόμεσθ' ἐκ κρεισσόνων,
 καὶ ταῦτ' ἀκούειν κατὶ τῶνδ' ἀλγίονα.
 ἐγὼ μὲν οὖν αἰτοῦσα τοὺς ὑπὸ χθονὸς
 ξύγγονοιαν ἰσχευ, ὥς βιάζομαι τάδε,

60

65

56 αὐτοκτενοῦντε L, αὐτοκτενοῦντες Γ: αὐτοκτονοῦντε (sic) Coraës ad Heliod. vol. 2, p. 7. 57 ἐπ' ἀλλήλοιν MSS.: ἐπαλλήλοιν Hermann. In L the ' after ἐπ' and the breathing on δ are either from the first hand or from S.—Nauck conject. δαῖων:

τοσφαγῆς, αὐτοφόνος, etc. The compound merely expresses that the deed is done with one's own hand, implying that such a use of one's own hand is unnatural. The object of the deed may be one's own life, or another's. This ambiguity of the compound is illustrated by 1175 f. αὐτόχειρ δ' αἰμάσσεται.—XO. πότερα πατρώας ἢ πρὸς οἰκείας χερσὶς; 'by his father's hand, or by his own?'

57 κατειργάσαντ', plur. verb with dual subject, as oft., even when another verb with the same subject is dual, as Xen. Cyr. 6. 1. 47 ὡς εἰδέτην... ἡσπᾶσαντο: Plat. Euthyd. 294 E οὗτε παῖδια ἡσπῆν... ἡσπᾶσθε: see O. C. 343 n.—ἐπαλλήλοιν χεροῖν, 'with mutual hands,'—each brother lifting his hands against the other. It is hard to believe that Soph. would here have written ἐπ' ἀλλήλοιν, 'against each other,' when χεροῖν would seem a weak addition, and the double οὖν would be brought into harsh relief by the independence of the two words. The verse is in every way better if we can read ἐπαλλήλοιν as an epithet of χεροῖν. Now we know that the word ἐπαλλήλος was in common use at least as early as the 2nd century B.C. In the extant literature it seems always to correspond with ἐπ' ἀλλήλους as = 'one on top of another' (Od. 23. 47 κείατ' ἐπ' ἀλλήλοισι), being used to mean, 'in close order' or 'in rapid sequence' (as Polyb. 11. 11 ἐν ἐπαλλήλοις τάξεσι, in close ranks: Alciphro Err. 3. 6 τὰς ἐπαλλήλους πληγὰς, the showers

of blows). An exception might, indeed, be supposed in Philo Judaeus *De Mose* 3, p. 692, where he is saying that the continuity of human record has been broken διὰ τὰς ἐν ὕδασι καὶ πυρὶ γενομένας συνεχεῖς καὶ ἐπαλλήλους φθοράς: which Adrian Turnebus rendered, 'propter illas eluvionum et exustionum continuas et alternas ('mutual') interneciones.' But Philo was evidently (I think) using ἐπαλλήλος in its ordinary sense, and meant merely, 'owing to the continuous and rapid succession of calamities by flood and fire.' It by no means follows, however, that a poet of the 5th cent. B.C. could not have used ἐπαλλήλος in a sense corresponding with ἐπ' ἀλλήλους as = 'against each other,'—the more frequent and familiar sense of the words, as in the Homeric ἐπ' ἀλλήλοισιν ἴοντες, ἐπ' ἀλλήλοισι φέρον πολὺδακρυν Ἄρηα (Il. 3. 132): cp. Ar. Lys. 50 ἐπ' ἀλλήλοισιν ἀρεσθαι δόρυ. The use of ἐπαλλήλος here may have been partly prompted by a reminiscence of Aesch. Theb. 931 ἐτελεύτασαν ἐπ' ἀλλοφόνους χερσὶν ὁμοσπόροισιν (cp. Xen. Hier. 3. 8 ἀδελφόνους... ἀλληλοφόνους).

58 νῦν δ' αἶ. Though in L δ' has been inserted by a later hand, it is found in A, and its omission by the first hand in L (which has made other such oversights) cannot weigh much against it. Some of the recent edd. omit it: but the effect of νῦν αἶ without it would here be intolerably abrupt. For αἶ ('in our

each shedding, hapless one, a kinsman's blood,—wrought out with mutual hands their common doom. And now *we* in turn—we two left all alone—think how we shall perish, more miserably than all the rest, if, in defiance of the law, we brave a king's decree or his powers. Nay, we must remember, first, that we were born women, as who should not strive with men; next, that we are ruled of the stronger, so that we must obey in these things, and in things yet sorer. I, therefore, asking the Spirits Infernal to pardon, seeing that force is put on me herein,

trans

Semitelos, πολεμίων.

68 In L the first hand wrote *νῦν αὖ*: a later inserted *δ'*: *νῦν δ' αὖ* 1. 60 ἢ κράτη] καὶ κράτη Axt. 68 ἐπειτα δ' οὐνεκ'] ἐπειθ' οὐόνεκ' Wecklein.—κρεῖττωνων L, with σσ written above by an early hand.

turn') cp. 7.—μόνα δῆ, 'all alone': Tr. 1063 μόνη με δὴ καθεῖλε: Ai. 992 πάντων δῆ: so esp. with superlatives, *ib.* 858 πανόστατον δῆ: Thuc. 1. 50 μεγίστη δῆ.

60 ψῆφον, the pebble used in voting, then, the vote; here (as below, 632) applied to the resolve or decree of an absolute monarch. Cp. O. T. 606 μή μ' ἀπλῆ κτάνης | ψήφω, διπλῆ δέ, i.e. not by thine own royal voice alone, but by mine also.—τυράννων, i.e. Creon: allusive plur., as 67: O. T. 366 n.—κράτη, the powers of the king, as 173 (cp. O. C. 392 n.). The disjunctive ἢ (for which Axt proposed καὶ) means: 'if we offend against this edict, or (in any way) against the royal powers.' It could not mean: 'if we infringe his edict, or (by persistence after warning) come into conflict with his power.'

61 ε. τοῦτο μὲν is not governed by ἀννοεῖν, but is adv., 'on the one hand,' answered by ἐπειτα δ' (63) instead of τοῦτο δέ, as elsewhere by τοῦτ' αὖθις (167), τοῦτ' ἄλλο (O. T. 605), εἴτα (Ph. 1346), or δέ (O. C. 441).—ὥς, with οὐ μαχομένα, marks the intention of nature as expressed in sex,—'showing that we were not meant to strive with men.' This might be illustrated by Arist.'s phrase, βούλεται ἢ φύσις ποιεῖν τι, in regard to nature's intention or tendency (*De Anim. Gen.* 4. 10, etc.).

68 ε. οὐνεκ', 'that' (as O. T. 708, O. C. 1395, and oft.): *not*, 'because,' as some take it, supplying *χρῆ* with ἀκούειν.—*τε*, as from the head and fount of authority; so *El.* 264 κάκ τῶνδ' ἀρχομαι: cp. O. C. 67 n.—ἀκούων, infin. expressing consequence ('so that we should hearken'), without ὥστε, as 1076

ληφθῆναι. We find ἀκούω τινός, 'to obey a person,' but not ἀκούω τι, as 'to hear (and obey) a command.' Here ταῦτα and ἀγγέλων are accusatives of respect, 'in regard to these things,' as πάντα in *El.* 340, τῶν κρατούντων ἐστὶ πάντ' ἀκουστέα, 'I must obey the rulers in all things.' If the accusatives were objective, the sense would be, 'to hear these taunts' (or, 'to be called these names'): cp. *Ph.* 607, *Ai.* 1235.

65 ε. ἐγὼ μὲν οὖν. μὲν (with no answering δέ) emphasises ἐγώ (see on 11), while οὖν has its separate force, 'therefore,' as in O. T. 483, O. C. 664. The composite μὲν οὖν ('nay rather') would be unfitting here.—τοὺς ὑπὸ χθονός, the gods below (451), and also the departed spirit of Polyneices,—which, like the spirit of the unburied Patroclus (*Il.* 23. 65), can have no rest till sepulture has been given to the corpse. Cp. O. C. 1775 τῷ κατὰ γῆς (Oedipus): for the allusive plur., *El.* 1419 ῥῶσω αἱ γὰρ ὑπαὶ κείμενοι (Agamemnon). In ref. to the nether world, Attic writers regularly join ὑπὸ with *gen.*, not *dat.*: *El.* 841 ὑπὸ γαλας... ἀνάσσει: Tr. 1097 τῶν θ' ὑπὸ χθονός | "Αἰδον... σκόλακα: Plat. *Phaedr.* 249 A τὰ ὑπὸ γῆς δικαστήρια. Indeed ὑπὸ with *dat.* is altogether rare in Attic prose, except as meaning (a) under an authority, as ὑπὸ νόμοις, or (b) under a class, as Plat. *Symp.* 205 B αἱ ὑπὸ πάσαις ταῖς τέχναις ἐργασίαι. In poetry, Attic and other, it is freq. also in the local sense: cp. 337 ὑπ' οὐρασίην.—βιάζομαι τάδε, pass. with cogn. acc., as 1073 βιάζονται τάδε. Cp. *Ph.* 1366 κάμ' ἀναγκαίης τάδε; and below, 219.

τοῖς ἐν τέλει βεβῶσι πείσομαι· τὸ γὰρ
περισσὰ πράσσειν οὐκ ἔχει νοῦν οὐδένα.

AN. οὐτ' ἂν κελεύσαιμι, οὐτ' ἂν, εἰ θέλοις ἐτι
πράσσειν, ἐμοῦ γ' ἂν ἡδέως δρώης μετὰ.

70

he doesn't
think so

ἀλλ' ἰαθ' ὅποια σοι δοκεῖ· κείνων δ' ἐγὼ
θάμνω· καλὸν μοι τοῦτο ποιούσῃ θανεῖν.

he dared to
part
with a
good thing
like

φίλη μετ' αὐτοῦ κείσομαι, φίλου μετὰ,
ὅσα παυομένησ'· ἐπεὶ πλείων χρόνος ἐστὶ

δὲν δέ μ' ἀρεσκέν τοις κάτω τῶν ἐνθάδε·

75

ἐκεῖ γὰρ αἰεὶ κείσομαι· σοὶ δ' εἰ δοκεῖ,

acc. of
acc. of verb

68 L. In L the first hand wrote τὸ γὰρ | περισσὰ πράσσειν ἐμοῦ γ' ἂν ἡδέως δρώης μετὰ. He then effaced *περισσὰ*, and added one of the omitted verses (68) in the margin, and the other (69) in the text, between 67 and 70. 70 ἐμοῦ γ' Meineke.

—*ἡδέως*] ἀσμένης Lehrs.—*δρώης*] δρώσης Mekler, understanding *πράσσοις*. 71 ὅποια σοι δοκεῖ L: ὅποια γ. The Schol. knew both readings: γήγνασκε ὅποια σὺ θέλεις, τὸ

67 L. τοῖς ἐν τέλει βεβῶσι = τυράννων in 60, i.e. Creon. βεβῶσι, as *El.* 1094 μοῖρα μὲν οὐκ ἐν ἐσθλῇ | βεβῶσαν: *O. C.* 1358 ἐν πόσῳ | ταύτῳ βεβηκώς. Elsewhere Soph. has the simple phrase: *Ai.* 1352 κλύειν... τῶν ἐν τέλει, and so *Ph.* 385, 925. οἱ ἐν τέλει are 'those in authority,' —τέλος meaning 'final or decisive power,' as *Thuc.* 4. 118 τέλος ἔχοντες ἰσχυρῶν, 'let the envoys go as plenipotentiaries.' Pindar's τέλος δωδεκάμηνον ('an office held for a year'), *N.* 11. 10, is perh. poetical. As synonyms for οἱ ἐν τέλει we find (1) οἱ τὰ τέλη ἔχοντες, *Thuc.* 5. 47, and (2) τὰ τέλη simply, 'the authorities,' sometimes with masc. part., as *Thuc.* 4. 15 ἐδοξεν αὐτοῖς... τὰ τέλη καταβάνας βουλεύειν. Xen. *Hellen.* 6. 5 has τὰ μέγιστα τέλη, 'the highest magistrates' (like *Thuc.* 1. 10 ἐξω τῶν βασιλέων καὶ τῶν μάλιστα ἐν τέλει: cp. 2. 10).—τὸ γὰρ | ...πράσσειν: for the art. in the 6th place, with its noun in the next v., cp. 78: *O. T.* 231: *O. C.* 265, 351: *Ph.* 674.—περισσὰ πρ.: cp. 780: so *Tr.* 617 περισσὰ δρᾶν, = πολλὰ πράττειν, πολυπραγμανεῖν.—οὐκ ἔχει νοῦν οὐδ. = ἀνόητὸν ἐστὶ: prop. of persons, as *Tr.* 553 γυναῖκα νοῦν ἔχουσαν.

69 L. ἔτι, 'yet,'—at some future time: so *El.* 66 (κάμ' ἐπαυχῶ) ἄστρον ὡς λάμψεν ἔτι: *Tr.* 257 δουλώσειν ἔτι (he vowed that he would yet enslave him).—πράσσειν... δρώης (instead of πράσσοις): for such substitution of a synonym cp. *O. T.* 54 ἀρεῖς... κρατεῖς (n.): *O. C.* 1501 σαφής

...ἐμφανής. With δρώης we have a double ἂν, the first after the negative, the second after the emphatic ἐμοῦ γ': cp. *O. T.* 339 n.—Objection has been made to ἡδέως on the ground that it ought to mean, 'with pleasure to yourself.' Wecklein, indeed, takes that to be the sense, supposing γ' to be misplaced; i.e. the proper order would have been, ἡδέως γ' ἂν ἐμοῦ κ.τ.λ.: but the position of ἐμοῦ in the verse sufficiently shows that γ' must go with it. ἐμοῦ γ' (Meineke) would leave μετὰ awkward: and ἀσμένης (Lehrs) would not have been displaced by ἡδέως, which the old scholia confirm. All the difficulty has arisen from failing to distinguish between (1) οὐκ ἂν ἡδέως δρώης, and (2) οὐκ ἂν μετὰ ἐμοῦ ἡδέως δρώης. In (1) ἡδέως could mean only, 'agreeably to yourself.' But in (2) it is ambiguous; for the statement is equivalent to saying, 'your co-operation with me would not be agreeable'; i.e. to you, or to me, or to either of us,—as the context may imply. Here, as the emphatic ἐμοῦ γ' indicates, she means ἡδέως ἐμοῦ. Cp. *Plat. Rep.* 416 c δε... ἂν σφᾶς... ἡδιστα θεραπεύῃ, i.e. 'whoever serves them most acceptably' (not, 'most gladly'). Ar. *Nub.* 79 πῶς δὴτ' ἂν ἡδίστ' αὐτὸν ἐπεγείραιμι; (i.e. most pleasantly for him).

71 ἴσθ' from εἰμί: 'be such as thou wilt,'—show what character thou wilt. Cp. *Ph.* 1049 οὐ γὰρ τοιούτων δεῖ τοιούτους εἰμ' ἐγώ: *ib.* 1271 τοιούτους ἦσθα τοῖς λόγοις: *El.* 1024 ἄσκει τοιαύτην νοῦν δι' αἰῶνας με-

will hearken to our rulers; for 'tis witless to be over-busy.

AN. I will not urge thee,—no, nor, if thou yet shouldst have the mind, wouldst thou be welcome as a worker with *me*. Nay, be what thou wilt; but I will bury him: well for me to die in doing that. I shall rest, a loved one with him whom I have loved, sinless in my crime; for I owe a longer allegiance to the dead than to the living: in that world I shall abide for ever. But if *thou* wilt,

πειθεσθαι τοῖς τυράννοις· ἡ τοιαύτη γὰρ οὐκ ὅποια βούλει. 76 *alei* L, as in iambics O. C. 1530, 1532, Tr. 16, *El.* 305 (but made from *dei*), 650, 917: in anapaests *Ph.* 148. But L has *dei* (ā) in iambics O. T. 786, 1513, O. C. 1584, in anapaests *El.* 218, in lyrics six times (*El.* 1242, *Ph.* 172, 717, O. T. 481, O. C. 682, *At.* 599).—*sol* δ'] *sū* δ' Elms., Dindorf, Hartung.

νεν: O. T. 435 ἡμεῖς τοιοῦτ' ἐφύμεν.—ὅποια σοὶ δοκεῖ=(τοιαύτη) ὅποια (or ὅποιαν) εἶναι δοκεῖ σοι, the relative being attracted into the case of the suppressed antecedent. This was the more natural since ὅποια σοὶ δοκεῖ, 'of any kind you please,' was felt as almost one word, ὅποια δὴ ποτε; just so δὲ βούλει (*quintis*), instead of οὗτος δὲ βούλει, *Plat. Gorg.* 517 A μή ποτέ τις τῶν νῦν ἔργα τοιαῦτα ἐργάσεται οἷα τούτων δὲ βούλει ἐργασταί: *Crat.* 432 A ὥσπερ αὐτὰ τὰ δέκα ἡ ὅστις βούλει ἄλλος ἀριθμός.—Those who read *ισθ'* (from *οἶδα*) ὅποια σοὶ δοκεῖ compare *El.* 1055 ἀλλ' εἰ σεαυτῇ τυγχάνεις δοκοῦσά τι φρονεῖν, φρόνει τοιαῦτα. But εἰδέναι is not φρονεῖν. In Attic, *ισθ'* ὅποια σοὶ δοκεῖ could mean nothing but 'know such things as seem good to thee.' It could not mean (a) 'Have such sentiments as seem good to thee': nor (b) 'Be wise in thine own wisdom.' The Homeric phrases, *πεννημένα εἰδώς* ('wise of heart'), *ἀβελμῶτα εἰδώς*, *ἦπια οἶδε* ('he has kindly feelings,' *Od.* 13. 405), etc., have no counterpart in the Attic usage of εἰδέναι. In 301 *δυσσέβειαν εἰδέναι*, and in *Ph.* 960 *δοκοῦντος οὐδὲν εἰδέναι κακόν*, the verb means simply 'to know.'

72 ε. *θάψω*, emphatic by place and pause: see on 46 *ἀδελφόν*.—*φίλη...φίλον*, loved by him, as he is loved by me: *At.* 267 *κοινὸς ἐν κοινοῖσι*: *ib.* 620 *ἀφίλα παρ' ἀφίλοις*.—*μετ' αὐτοῦ κείσομαι*, i.e. in the same world of the dead (76). The repetition of *μετά* serves to bring out the reciprocity of love more strongly: *φίλη μετ' αὐτοῦ κείσομαι, μετά φίλου* (*κειμένη*),—instead of the simpler *φίλη μετά φίλου κείσομαι*.

74 ε. *ὅσα πανουργήσας*: having

broken a human law in a manner which the gods permit,—viz., in order to observe a divine law. Creon uses the word *πανουργίας* below, 300. *δῶτα* is peculiarly appropriate since the word was familiar where duty to heaven was distinguished from duty to man: cp. *Polyb.* 23. 10 *παραβῆναι καὶ τὰ πρὸς τοῖς ἀνθρώποις δίκαια καὶ τὰ πρὸς τοῖς θεοῖς δῶτα*. The phrase is an *ἐξυμωρον* (a paradox with a point), like 'splendide mendax'; i.e. the qualification (*δῶτα*) seems contrary to the essence of the thing qualified. Cp. Milton (*Tetrachordon*), 'Men of the most renowned virtue have sometimes by transgressing most truly kept the law'; which is not an oxymoron, because the words, 'most truly,' suggest an explanation by showing that 'kept' is not used in its ordinary sense.—*ἐπεὶ κ.τ.λ.*: (I will obey gods rather than men), *for* the other world is more to me than this.—*τῶν ἐνθάδε*=*ἡ τοῖς ἐνθάδε*: O. C. 567 *τῇ ἐς ἀθρίον* | οὐδὲν πλεον μοι σού (= *ἡ σοὶ*) μέτεστιν ἡμέρας (n.).

76 ε. *κείσομαι*, though we have had the word in 73. For other examples of such repetition, see n. on O. C. 554, and cp. below 163 *ἄρθωσαν*, 167 *ἄρθον*: 207 *ἐκ γ' ἐμοῦ*, 210 *ἐξ ἐμοῦ*: 613, 618 (*ἐρπει*): 614, 625 (*ἐκτὸς ἀρας*).—*sol* δ' is better than Elmsley's *sū* δ', since the primary contrast is between their points of view: 'if it seems right to *thee*, dishonour the dead,' rather than, 'do *thou*, if it seems right, dishonour the dead.' Remark, too, that the *simple* εἰ δοκεῖ (without dat. of pron.) is usually a polite formula, 'if it is pleasing to you (as well as to me)': *Ph.* 526 ἀλλ' εἰ δοκεῖ, *πλέωμεν*: *ib.* 645 ἀλλ' εἰ δοκεῖ, *χωρῶμεν*: *ib.* 1402 εἰ δοκεῖ, *στείχωμεν*.—τὰ τῶν θῶν ἔντιμα, the honoured

be guilty of dishonouring laws which the gods have stablished in honour.

IS. I do them no dishonour; but to defy the State,—I have no strength for that.

AN. Such be thy plea:—I, then, will go to heap the earth above the brother whom I love.

IS. Alas, unhappy one! How I fear for thee!

AN. Fear not for me: guide thine own fate aright.

IS. At least, then, disclose this plan to none, but hide it closely,—and so, too, will I.

AN. Oh, denounce it! Thou wilt be far more hateful for thy silence, if thou proclaim not these things to all.

IS. Thou hast a hot heart for chilling deeds.

AN. I know that I please where I am most bound to please.

the later MSS. read *βλον*.

Ellendt, and others; see on *O. T.* 931.

85 *αὐτως* MSS.: *αὐτως* Hermann, Bergk,

86 *πολλόν*] *μᾶλλον* Porson, and

must always guide our choice between the notion of 'upright' and that of 'straight.'

84 *ε. ἀλλ' οὐν... γε*. In this combination *ἀλλὰ* is like our 'well'; *οὐν* = 'at any rate' (*i.e.* if you *must* do it); and *γε* emphasises the word which it follows. Cp. *El.* 233 *ἀλλ' οὐν εὐνοία γ' αὐδῶ*, 'well, at any rate (*i.e.* though you will not listen to me) it is with *good-will* that I speak.' *Ph.* 1305.—*κρυφῇ* 84: here *δέ* = *ἀλλὰ*: *Thuc.* 4. 86 *οὐκ ἐπὶ κακῷ, ἐπ' ἐλευθερώσει δέ*.—*οὐν* 8', adv., *sc.* *κεῖσω*: cp. *Ai.* 1288 *δδ' ἦν ὁ πρῶσων ταῦτα, σὺν δ' ἐγὼ παρών*.—*αὐτως* (adv. of *αὐτός*, see on *O. T.* 931), in just that way—'likewise': *Tr.* 1040 *ὦδ' αὐτως ὡς μ' ὤλεσε*.

85 *ε. καταῖδα*, *sc.* *τὸ ἔργον*, 'denounce it.' The word occurs only here, the pres. used in this sense being *καταγορεύω* (*Thuc.* 4. 68 *καταγορεύει τις ξυνειδώς τοῖς ἑτέροις τὸ ἐπιβούλευμα*): aor. *κατείπων*.—*πολλόν*: this Ionic form occurs also *Tr.* 1196 *πολλόν δ' ἄρσεν' ἐκτεμνέθ' ὁμοῦ* | *ἀγριον ἔλαιον*, though in no other places of tragedy. And *Soph.* also used the epic form *πολύπους* in a trimeter, fr. 286 *νέει πρὸς ἀνδρὶ, σῶμα πολύπους ὅπως* | *πέτρῃ, κ.τ.λ.* Porson on *Eur. Hec.* 618 wished to read in our verse either *πλείον* (which is inadmissible, as Nauck observes, *Eur. Stind.* 2. 27), or *μᾶλλον*, which some edd. receive. But *πολλόν* is manifestly better than *μᾶλλον*.—*σιγῶς* is explained by *ἄν... ταῦτα*, while the thought is strengthened by *πάντα*: she is to tell the news to all.

88 *θερμὴν ἐπὶ ψυχροῖσι κ.τ.λ.*: 'thou hast a hot heart for chilling deeds'; *i.e.* in thy rash enthusiasm thou art undertaking deeds which might well chill thy soul with a presage of death. *ἐπὶ* with dat. here = 'with a view to' (*Xen. An.* 3. 5. 18 *ἐπὶ τοῦτοις ἐθύσαντο*): not 'in,' like *ἐπ' ἔργοις* *pāsi O. C.* 1268 (n.). Cp. 157. *θερμὴν* has suggested *ψυχρά*, and the thought of the dead has helped (cp. *O. C.* 621 *νέκυσ ψυχρός*). In *Aesch. P. V.* 693 *δελματα* are said *ἀμφάκει κέντρον ψύχειν ψυχάν* (to chill,—where Meineke's *ψήχειν*, 'to wear,' is improbable). Cp. *Ar. Ach.* 1191 *στυγερὰ τὰδε κρυερὰ πάθεα*: *Eur.* fr. 908 *κρυερὰ Διὶθεν' θανάτου πεμφθεῖσα τελευτή*. For the verbal contrast, Schütz cp. *Ad Herenn.* 4. 15. 21 *in re frigidissima cales, in ferventissima friget*, and *Hor. A. P.* 465 *ardentem frigidus Aetnam Insiliuit*. He thinks that *Ismene* (hurt by vv. 86 f.) implies, 'and a cold heart for thy living sister,' to which *Ant.* rejoins by v. 89. But *θερμὴν* is not 'affectionate,' and *Ant.* seems to mean simply, 'love and piety banish fear.'—Some understand, 'with a view to joyless things' (cp. on 650): but this would be weak.

89 *ε. ἀδεῖν*, an aor. inf. used in *Il.* 3. 173, as also by *Solon* (fr. 7 *ἐργασιν ἐν μεγάλῳ πάνσι ἀδεῖν χαλεπόν*), *Her.*, and *Pind.* This is the only place in classical Attic where any part of the aor. *ἔαδον* occurs.

- ΙΣ. εἰ καὶ δυνήσῃ γ'· ἀλλ' ἀμηχάνων ἐρῶς. 90
 ΑΝ. οὐκοῦν, ὅταν δὴ μὴ σθένω, πεπαύσομαι.
 ΙΣ. ἀρχὴν δὲ θηρᾶν οὐ πρέπει τὰμήχανα.
 ΑΝ. εἰ ταῦτα λέξεις, ἐχθαρεῖ μὲν ἐξ ἐμοῦ,
 ἐχθρὰ δὲ τῷ θανόντι προσκείσει δίκη. 95
 ἀλλ' ἔα με καὶ τὴν ἐξ ἐμοῦ δυσβουλίαν
 παθεῖν τὸ δεινὸν τοῦτο· πείσομαι γὰρ οὐ
 τοσοῦτον οὐδὲν ὥστε μὴ οὐ καλῶς θανεῖν.
 ΙΣ. ἀλλ' εἰ δοκεῖ σοι, στείχε· τοῦτο δ' ἴσθ', ὅτι
 ἄνους μὲν ἔρχει, τοῖς φίλοις δ' ὀρθῶς φίλη.

so Nauck, Wecklein: see comment.
 it.

91 In L the first h. omitted μὴ: S added it. 93 ἐχθαρεῖ] ἐχθραρή L, with γρ. ἐχθαρή from a later hand in marg.

90 εἰ καὶ δυνήσῃ γ', yes, if (besides having the wish to please them) you shall also have the power. καὶ goes closely with δυνήσῃ: cp. *O. T.* 283 εἰ καὶ τρίτ' ἐστὶ. Such cases must be carefully distinguished from those in which εἰ καὶ form a single expression; see *O. T.* p. 296.

91 Since οὐκοῦν ('well, then') precedes, δὴ is best taken as giving precision to δταν, 'so soon as.'—πεπαύσομαι, 'I will cease forthwith': so *Tr.* 587. Cp. the perf., *Ph.* 1279 εἰ δὲ μὴ τι πρὸς καιρὸν λέγων | κυρῶ, πέπαυμαι, 'I have done.'

92 ἀρχὴν, adv., 'to begin with,' 'at all,'—in negative sentences; often placed, as here, before the negative word; *El.* 439 ἀρχὴν δ' ἀν...οὐκ ἀν...ἐπέστεφε: *Ph.* 1239 ἀρχὴν κλύειν ἀν οὐδ' ἀπαξ ἐβουλόμην: *Her.* 3. 39 ἐφη χαριεῖσθαι μᾶλλον ἀποδοῦν τὰ ἔλαβε ἢ ἀρχὴν μὴδὲ λαβών. In affirmative sentences the art. is usually added: *Andoc.* or. 3 § 20 ἐξὴν γὰρ αὐτοῖς καὶ τὴν ἀρχὴν ἐώσω 'Ορχομενίους αὐτονομίους εἰρήνην ἀγεῖν: so *Isocr.* or. 15 § 272.

93 ἐχθαρεῖ, pass.: so, from liquid stems, 230 ἀλγυνεῖ: *O. T.* 272 φθερεῖσθαι: *Al.* 1155 πημανοῦμενος. The 'midd.' fut. in σ affords numerous examples, as below, 210, 637, 726: see n. on *O. T.* 672 and *O. C.* 1185.—ἐξ ἐμοῦ, 'on my part' (cp. 95), rather than simply 'by me' (cp. 63).

94 ἐχθρὰ...τῷ θανόντι προσκείσει δίκη, 'thou wilt be subject to the lasting enmity of the dead.' The word προσκείσει means literally, 'will be attached to...', i.e., 'will be brought into a lasting relation with'; and ἐχθρὰ defines the nature of

that relation. The sense is thus virtually the same as if we had, ὁ θανὼν ἐχθρὸς σοι προσκείσεται, 'the enmity of the dead will cleave to thee.' The convertible use of προσκείσθαι is illustrated by 1243 ἀνδρὶ πρόσκειται κακόν, as compared with *El.* 1040 ᾧ σὺ πρόσκεισαι κακῷ, and *id.* 240 εἰ τῷ πρόσκειμαι χρηστῷ. Here, προσκείσει expresses merely the establishment of the permanent relation between the two persons. It does not mean, 'you will be brought, as his foe, into dependence on him' (i.e. under the power of his curse); as in *Eur. Tro.* 185 τῷ πρόσκειμαι δοῦλα τλάμων; 'to whom have I been assigned as a slave?' (i.e. by the casting of lots:—the answer is, ἐγγύς σου κείσαι κλήρου). Nor, again, 'you will press upon the dead as his foe,' i.e. be hostile and grievous to him: for, as δίκη shows, the punishment is to be hers, not his. The idea might have been expressed in a converse form by τὸν θανόντα ἐχθρὸν προσθήσει (cf. *Xen. Cyr.* 2. 4. 12).

Lehrs proposed δίκη, i.e. 'you will fall under the chastisement of justice.' Donaldson, following Emper, reads ἐχθρῶ...δίκη, as *iure inimicorum apud mortuum eris*: i.e. on the part of the dead you will be deemed to have only the rights of a foe. This is impossible. The ordinary reading is sound.

95 ε. ἔα, one syll. by synizesis, as *O. T.* 1451 (n.).—τὴν ἐξ ἐμοῦ δυσβ., the folly proceeding from me, the folly on my part, for which I bear the sole blame: *El.* 619 ἀλλ' ἢ γὰρ ἐκ σοῦ δυσμένεια καὶ τὰ σὰ | ἐργ' ἐξαναγάξει με, 'it is the enmity on thy part,' etc. *Tr.* 631 μὴ

IS. Aye, if thou canst; but thou wouldst what thou canst not.

AN. Why, then, when my strength fails, I shall have done.

IS. A hopeless quest should not be made at all.

AN. If thus thou speakest, thou wilt have hatred from me, and wilt justly be subject to the lasting hatred of the dead. But leave me, and the folly that is mine alone, to suffer this dread thing; for I shall not suffer aught so dreadful as an ignoble death.

IS. Go, then, if thou must; and of this be sure,—that, though thine errand is foolish, to thy dear ones thou art truly dear.

[Exit ANTIGONE on the spectators' left. ISMENE retires into the palace by one of the two side-doors.]

94 ἐχθρὰ] ἐχθρὰ Emper, Donaldson. ἐχθρὰ Κνίcala.—δικη] Δίκη Lehrs: κάσει Dindorf: κάτω L. Dindorf. πρὸς δίκης ἔσει Herwerden (Stud. crit. p. 9). 95 οὐ] οὐν Elms. on Eur. Med. 804, M. Seyffert, Dindorf.

πρὸ λέγοις ἂν τὸν πόθον τὸν ἐξ ἐμοῦ, | πρὶν εἰδέναι τὰ κεῖθεν εἰ ποθοῦμεθα. Cp. O. C. 453 n.—τὸ θανόν τοῦτο, ironical: cp. El. 376 (Electra in answer to her sister's warnings) φέρ' εἰπέ δὴ τὸ θανόν.—πέσομαι γὰρ οὐ: for the position of the negative (which belongs to the verb, not to τοσοῦτον), cp. 223, O. C. 125 προσέβα γὰρ οὐκ ἂν. We still write οὐ here, not οἶ, because the sentence runs on without pause: but 255 τυμβήρης μὲν οἶ, Ai. 545 ταρβήσει γὰρ οἶ, since in each case a comma can follow the negative.—μή οἶ, not μή, because the principal verb πέσομαι is negated: O. T. 283 n. She means, 'even if I have to die, at least I shall not suffer the worst of evils; which is not death, but an ignoble death.' Cp. frag. adesp. 61 οὐ κατθανεῖν γὰρ θανόν, ἀλλ' αἰσχρὸς θανεῖν.

99 τοῖς φίλοις δ' ὀρθῶς φίλῃ, 'but truly dear to thy friends,'—i.e. both to the dead brother and to the living sister. The words are especially a parting assurance (τοῦτο) that Ismene's love is undiminished. ὀρθῶς=ἀληθῶς, as Diphilus frag. incert. 20 τὸν ὀρθῶς εὐγενῆ. Others make φίλῃ active,—'a true friend to thy friends' (i.e. to Polyneices): which is certainly the fittest sense in Eur. I. T. 609 ὡς ἀπ' εὐγενούς τιμος | ῥίξῃς πέφυκας, τοῖς φίλοις τ' ὀρθῶς φίλος (Orestes, when he devotes his life to save his friend's). But here the other view is decidedly preferable.

100—101 Parodos. For the metres

see Metrical Analysis. The framework is as follows. (1) 1st strophe, 100 ἀκτίς to 109 χαλυνῶ=1st antistrophe, 117 στὰς to 133 ἀλαλάξει. (2) 2nd strophe, 134 ἀντιτόπη to 140 δεξιόσειρος=2nd antistrophe, 148 ἀλλὰ γὰρ to 154 ἀρχοι. Each strophe and each antistrophe is followed by an anapaestic system (σύστημα) of seven verses, recited by the Coryphaeus alone, in the pauses of the choral dance. The fourth and last of these systems, following the second antistrophe, announces the approach of Creon.

The Ajax is the only play of Sophocles which has a Parodos beginning, in the older style, with a regular anapaestic march. But something of the same character is given to this ode by the regularity of the anapaestic systems. In the Parodos of the O. C., on the other hand, though anapaests similarly divide each strophe from each antistrophe, the systems are of unequal lengths, and the general character is wholly different, being rather that of a κομῶς: see n. on O. C. 117.

The fifteen Theban elders who form the Chorus have been summoned to the palace by Creon,—they know not, as yet, for what purpose (158). They greet the newly-risen sun, and exult in the flight of the Argives.

The ode vividly portrays the enormous sin of Polyneices against his country, and the appalling nature of the peril which Thebes has just escaped. We already

ΧΟΡΟΣ.

στρ. α'. ἀκτὶς ἀελίου, τὸ κάλλιστον ἑπταπύλῳ φανέν 100
 2 Θήβα τῶν προτέρων φάος,
 3 ἐφάνθης ποτ', ὦ χρυσέας
 4 ἀμέρας βλέφαρον, Διρκαίων ὑπὲρ ρεέθρων μολοῦσα,
 5 τὸν λεύκασπιν Ἀργόθεν *ἐκβάντα φῶτα πανσαγία 106
 6 φνγάδα πρίδρομον ὀξυτέρῳ κινήσασα χαλινῷ.

100 ἀελίου L. The first hand wrote ἀελίου, which is also in the lemma of the scholium. An early hand then changed υ into ιο. Hence Bothe, ἀελίου κάλλιστον (omitting τὸ). 102 τῶν προτέρων L: τῶν πρότερον A, Brunck, Blaydes. 104 βλέφαρς Nauck. 106 ἀργόθεν | φῶτα βάντα MSS. A syllable is wanting (cp. 123). For Ἀργόθεν, Erfurd

know Antigone's motive. This is a dramatic prelude to the announcement of Creon's.

100 ε. ἀελίου, Dor. for the epic ἡελίου, with ᾱ as usu. (808, O. C. 1245), though it is sometimes used with ᾱ, as Tr. 835, Eur. Med. 1252.—τὸ κάλλιστον ... φάος. Two constructions are possible; I prefer the first. (1) Θήβα φανέν τὸ κάλλιστον φάος, the art. going with the superlative, which it emphasises,—‘the very fairest,’—a common use, as Plat. Hipp. 289 β οὐχ ἡ κάλλιστη παρθένος αἰσχροὶ φανείται; Od. 17. 415 οὐ μὲν μοι δοκέεις ὁ κάκιστος Ἀχαιῶν. (2) τὸ Θήβα φανέν κάλλιστον φάος, the art. going with φανέν. This seems awkward. When a voc. is followed by a noun or partic. with art., this is normally in direct agreement with the voc., as ὦ ἄνδρες... οἱ παρόντες (Plat. Prot. 337 C), as if here we had ἡ φανείσα. The Schol., who prefers this constr., shirks the difficulty by his paraphrase, ὦ τῆς ἀκτίνος τοῦ ἡλίου φῶς, τὸ φανέν κ.τ.λ.—ἑπταπύλῳ: epithet of Θήβη in Od. 11. 263, Hes. Op. 161, as ἐκατόμυλοι in Il. 9. 383 of Θήβαι Διγύπται.—τῶν προτέρων: cp. 1212f.: Thuc. 1. 10 στρατείας... μεγίστην... τῶν πρὸ αὐτῆς. Tacitus Hist. 1. 50 solus omnium ante se principum. Milton P. L. 4. 322 Adam, the goodliest man of men since born, His sons, the fairest of her daughters Eve. Goethe Hermann und Dorothea 5. 101 Von ihren Schwestern die beste.

108 ε. ἐφάνθης with an echo of φανέν (παρήχησις): cp. O. C. 794 στόμα | ...στόμωσιν.—χρυσέας, with υ as O. T. 157, 188. So Pind. Pyth. 4. 4 ἐνθα ποτὲ χρυσέων Διὸς αἰγῶν πάρεδρος. The υ was admitted by the lyricists, and from them borrowed by the dramatists, though only in lyrics,

and even there only occasionally. Homer never shortens the υ: for, as χρυσέω ἀνὰ σκήπτρῳ (Il. 1. 15) shows, the Homeric χρυσέης (etc.) must be treated as disyll. by synizesis.—βλέφαρον = ὄμμα: Eur. Ph. 543 νυκτός τ' ἀφειγγές βλέφαρον (the moon). Cp. Job iii. 9 (Revised Version), ‘neither let it behold the eyelids of the morning.’—Διρκαίων. The Dirce was on the w. of Thebes, the Ismenus on the e.: between them flowed the less famous Strophia: Callim. Hymn Del. 76 Δίρκη τε Στροφή τε μελαμψήφιδος ἔχουσαι | Ἰσμηνοῦ χέρα πατρός (alluding to their common source s. of the town). Though the Ismenus, as the eastern stream, would have been more appropriately named here, the Dirce is preferred, as the representative river of Thebes: so Pindar, ‘the Dircaean swan,’ expresses ‘at Thebes and at Sparta’ by ρεέθρου τε Δίρκας... καὶ παρ' Εὐρώτῃ (Isthm. 1. 29). Cp. 844.

106 τὸν λεύκασπιν... φῶτα, in a collective sense: so ὁ Πέρσης, the Persian army, Her. 8. 108, etc. Cp. Aesch. Theb. 90 ὁ λεύκασπις λεῶς (Dind. λευκοπρεπής): Eur. Phoen. 1099 λεύκασπιν εἰσορώμεν Ἀργείων στρατόν. The round shield, painted white, which the Argive soldier carried on his left arm, is the λευκῆς χιῶνος πτέρυξ of 114. The choice of white as the Argive colour may have been prompted by a popular association of Ἀργος with ἀργός.

The words τὸν λεύκασπιν Ἀργόθεν answer metrically to 123 πευκένθ' Ἠφαιστον εἶλιν. Instead of Ἀργόθεν (---) we therefore require ---. The short final of λεύκασπιν is legitimate, the metre being Glyconic (see Metr. Analysis). In the antistrophic verse, the H of Ἠφαιστον is ‘irrational,’ i.e. is a long syllable doing

CHORUS.

Beam of the sun, fairest light that ever dawned on Thebè^{1st} of the seven gates, thou hast shone forth at last, eye of golden day, arisen above Dirce's streams! The warrior of the white shield, who came from Argos in his paripoly, hath been stirred by thee to headlong flight, in swifter career;

conject. *ἀπ'* 'Αργόθεν: Ahrens, 'Απιόθεν: Boeckh, 'Αργείον: Wolff, 'Αργογενή: Blaydes, 'Αργολίδος or 'Αργολικόν: Wecklein, γὰς Πέλοπος: Mekler, 'Ιναχόθεν: Hermann, 'Αργόθεν ἐκ φῶτα βάντα: Feussner and Schütz, 'Αργόθεν ἐκβάντα φῶτα. 108 δευτέρῳ L (with δεῖ written above): δευτέρῳ τ, and Schol. Blaydes conject.

duty for a short: and Nauck is incorrect in saying that the metre 'requires' (though it admits) a choriambus beginning with a *consonant*. The simplest remedy is to read 'Αργόθεν ἐκβάντα φῶτα, and to suppose that, after the loss of ἐκ, βάντα and φῶτα were accidentally transposed. Cp. O. C. 1088 where σθένει 'πινικελῶ certainly the right order, but the MSS. reverse it. (See also above on v. 29.) Dindorf reads ἐκ φῶτα βάντα, assuming tmesis: but tmesis of ἐκ in Soph. occurs elsewhere only before μέν (Tr. 1053) or δέ, and there was no motive here for interposing φῶτα. Hermann reads 'Αργόθεν ἐκ as = ἐξ 'Αργόθεν: but elsewhere ἐκ comes before, not after, such forms (ἐξ Διόμηνθεν, Il. 8. 304: ἐξ Ἀλόθεν, ἐξ οὐρανόθεν, etc.). If 'Αργόθεν is not genuine, then it was probably a gloss on some other form in -θεν. Had γὰς Πέλοπος (or Δαναοῦ) been in the text, a scholiast would have been more apt to paraphrase with ἀπ' or ἐξ 'Αργους. This is against such conjectures as 'Αργείον, 'Αργογενή, 'Αργολικόν, 'Ιναχίδαν, 'Ινάχιον, as is also the fact that βάντα suggests a mention of 'the place whence.' Ἀπιόθεν (Ahrens) would mean 'from Ἀπιος,' but we require 'from Ἀπία' sc. (γῆ, the Peloponnesus, O. C. 1303 n.), i.e. Ἀπιάθεν: cp. Ὀλυμπίαθεν. I had thought of 'Ιναχόθεν, which Mekler, too, has suggested, though he has not supported it by argument. The points in its favour are: (a) the order φῶτα βάντα can be kept: (b) after 'Dirce's streams' in v. 105 a reference to the Argive river would be appropriate: (c) Ἀργόθεν might have come in either as a gloss, or a corruption of the letters ἀχόθεν, if ὡ had dropped out after λείκασιν. But I hesitate to displace 'Αργόθεν, esp. when a direct mention of Argos here so naturally corresponds with the direct mention of Thebes in v. 101.

107 α. πανσυγῆ (only here) = παν-

οπλῆ, modal dat. σάγη (for accent, cp. Chandler § 72) = 'what one carries,' and so, generally, 'equipment' (Aesch. Cho. 560 ξένῳ γὰρ εἰκώς, παντελὴ σάγην ἔχων), or, specially, *body-armour*: Aesch. Pers. 240 ἔγχη σταδαῖα καὶ φεράσιν δειρὲς σάγαι (opp. to the *light* equipment of the τοξότης).—φυγάδα πρ., proleptic, with κινήσασα, 'having stirred to flight,' etc. cp. O. C. 1392 ἐξελήλαμαι φυγὰς. πρόδρομον, 'running forward,' i.e. 'in headlong haste': Aesch. Th. 211 ἐπὶ δαιμόνων πρόδρομοι ἦλθον ἀρχαῖα βρότη. In prose, always of *precursors* (as heralds, or an advanced guard).—δευτέρῳ... χαλινῷ, 'in swifter career,' dat. of manner with φυγάδα πρόδρομον. Cp. O. C. 1067 (where the Attic horsemen are described rushing in pursuit of the Thebans), πᾶς γὰρ ἀστράπτει χαλινός, 'the steel of every bridle flashes,'—as they gallop on with slack reins. So here, the χαλινός, which glitters as the horse rushes along, is poetically identified with the career itself, and thus is fitly joined with δευτέρῳ. The phrase seems happy in this context. The Argives began their retreat in the darkness (16): when the sun rises, the flashing steel of their bridles shows them in headlong flight.—δευτέρῳ does not mean (1) 'in flight swifter than their former approach'; nor (2) that the reins are shaken ever faster on the horses' necks. δευτέρῳ (L) was a mere blunder: it could only mean 'piercing' (the horse's mouth), not, 'giving a sharp sound,' when the reins are shaken.—Cp. Aesch. Th. 122 (describing the Argive besiegers) διὰθεοι δέ τοι γενὸν ἱππῶν | κινύρονται (μινύρονται L. Dind.) φόρον χαλινοί. Ib. 152 βοῶν ἀρμάτων ἀμφὶ πόλιν κλύω. Our passage suggests horsemen rather than drivers of war-chariots: perh. the poet imagined both, as in O. C. 1062 πώλοισιν ἢ ῥιμφορμάτοις | φεύγοντες ἀμύλλαις.

who set forth against our land by reason of the vexed claims of Polynices; and, like shrill-screaming eagle, he flew over into our land, in snow-white pinion sheathed, with an armed throng, and with plumage of helms.

He paused above our dwellings; he ravened around our sevenfold portals with spears athirst for blood;

or ἤγαγε· κεύς δ'. 116 εἰς γὰρ ὧς] ὧς is omitted by Hermann: εἰς by Blaydes, who places ὧς before γὰρ.

117 στάς] πτάς K. L. Struve, Nauck (referring to Lobbeck *Phryn.* p. 255).—φονάσαι MSS.: Schol. ταῖς τῶν φόνων ἐρώσαις λόγχοις, whence Bothe and Boeckh restored φονάσαι. In such a MS. as L, where φονίαισιν is thus divided between two verses, the corruption would have been easy. 118 λόγχοις] χηλαῖς Blaydes.—ἐπτάπυλον] ἐπταπύλω Semitelos.—στόμα] πόλισμ' Nauck.

descriptive verses should not be broken by a paroemiac before v. 116. No argument either way can be founded on v. 130 (where see n.), since, even if it were a paroemiac, that would not require a paroemiac here.—ἐπιφάτα. The act. strong aor. ἐπτην (as if from ἐπτημι) occurs simple only in the *Batrachomyomachia* (210, if sound) and the Anthol.: compounded, only in the tragic lyrics and in late prose. Cp. 1307.

114 κ. λευκῆς χιόνης πτ., 'a wing white as snow' (the white shield, see on 106); genitive of quality (or material), equiv. to an epithet: cp. *O. T.* 533 τὸ λυγρὸν πρόσωπον (a bold front): *El.* 19 ἀστρῶν εὐφρόνη (starry night): *Eur. Ph.* 1491 στολίδα...τροφᾶς (a luxurious robe): *id.* 1526 γάλακτος...μαστοῖς (milky breasts).—στεγανός, pass. here, 'covered'; but act. in Aesch. *Ag.* 358 στεγανὸν δίκτυον: cp. *Xen. Cyr.* 7. 1. 33 αἱ ἀσπίδες...στεγάζουσι τὰ σώματα.—ἄπλων...κορύθουσι. The image of the eagle with white wings, which suited the Argive descent on Thebes, here passes into direct description of an invader who comes with many δπλα and κορύθες,—the shield, spear, and helmet of heavy-armed troops. For the dat. in -εσσι cp. 976 χεῖρεσσι. ἰπποκόμοις, 'with horse-hair crest' (*Il.* 13. 132 ἰ. κορύθες). For ξὺν denoting what one wears or carries, cp. *O. T.* 207, *O. C.* 1258, *Al.* 30 πηδῶντα πεδία ξὺν πεοράνῳ ξίφει. There is no real difference here between μετὰ and ξὺν: Donaldson refines too much in suggesting that μετὰ means merely 'by their sides,' while ξὺν 'denotes a closer union' (i.e. 'on their heads').

117 κ. In στάς δ' ὑπὲρ μελάθρων there is a momentary return to the image of the flying eagle,—'having stayed his

flight above my dwellings,'—before swooping. The words do not mean that the Argive army was posted on hills around Thebes: the only hills available were to the N. of the town. The *Ἰσμήνιος λόφος* (Paus. 9. 10. 2), on which Donaldson places the Argives, was merely a low eminence close to one of the city gates. Thebes stood on a low spur of ground projecting southward, and overlooking the plain. Sophocles has elsewhere described the Argive besiegers, with topographical correctness, as having 'set their leaguer round the plain of Thebes' (*O. C.* 1312 τὸ Θήβης πεδὸν ἀμφεστᾶσι πᾶν). Struve's πτάς (a participle not found elsewhere except in composition with a preposition) seems improbable, and also less forcible.

The words φονάσαισιν ἀμφιχανόν... λόγχοις once more merge the image of the eagle,—as at v. 115,—in literal description of a besieging army, save in so far as the figurative ἀμφιχανόν suggests a monster opening its jaws. The word was perh. suggested by *Il.* 23. 79 ἐμὲ μὲν κήρ | ἀμφέχανε στυγερή (hath gaped for me—i.e. 'devoured me'). These transitions from clear imagery to language in which the figure is blurred by the thought of the object for which it stands, are thoroughly Sophoclean: cp. n. on *O. T.* 866.—φονάσαισιν: the word is not rare in later writers, but in classical Greek occurs only here and *Ph.* 1209 φονῆ, φονῆ νόος ἦδη. Cp. τομῶν (*Al.* 582).—ἐπτάπυλον στόμα, prop. the access afforded by seven gates: fr. 701 Θήβας λέγεις μοι τὰς πύλας ἐπταστόμους (seven-mouthed as to its gates). Nauck changes στόμα to πόλισμ' to avoid hiatus: but cp. *O. T.* 1202 βασιλεὺς καλεῖ | ἐμὸς, n.

8 ἔβα, πρὶν ποθ' ἄμετέρωκε ^{in line} 120

4 αἱμάτων γένυσιν πλησθῆναι τε καὶ στεφάνωμα πύργων

5 πευκάεσθ' Ἥφαιστον ἐλεῖν. τοῖος ἀμφὶ νῶτ' ἐτάθη

6 πάταγος Ἄρεος, ἀντιπάλῳ δυσχείρωμα δράκοντος. 126

οὐστ. β. Ζεὺς γὰρ μεγάλης γλώσσης κόμπους

ὑπερεχθαίρει, καὶ σφας ἐσιδὼν

πολλῷ ρεύματι προσνισσομένους, ^{οὐκ ἔστιν ὁμοῦ}

χρυσοῦ καναχῆς *ὑπεροπλίας, — ^{clat. ph.} 130

122 πλησθῆναι καὶ MSS. A short syllable is wanting before καὶ, since the corresponding strophic words are Διρκίων ὑπὲρ (v. 105). For καὶ, Triclinius gives τε καὶ: Blaydes νῶτ' (suggesting also σφε καὶ, γε or τι καὶ, and τό τε). Supposing the syllable to be common, Wolff writes καὶ πρὶν: while, keeping the simple καὶ, Boeckh changes πλησθῆναι to ἐμπλησθῆναι, and Semitelos to πληρωθῆναι. Naber's γένυν (for γένυσιν) ἐμπλησθῆναι καὶ still leaves a syllable wanting. 126 ε. ἀντιπάλῳ—δράκοντι L, with ου written above ω, and οσ above ι, by an early hand. I read ἀντιπάλῳ—δράκοντος. One of the later MSS. (V, 13th or 14th cent.) has ἀντιπάλῳ—δράκοντος, but prob. by accident: the rest agree with L, some (as A) having the correction, ου—οσ, written above.—δυσχεί-

120 ε. ἔβα, emphatic by place: cp. 46.—πρὶν ποθ', 'or ever,' as Tr. 17.—αἱμάτων, streams of blood, as Aesch. Ag. 1293 αἱμάτων εὐδνησίμων | ἀπορρύντων (with ref. to one person). Soph. has the plur. only here: Aesch. and Eur. use it several times each, either in this sense, or as = 'deeds of bloodshed' (once as = 'slain persons,' αἵματα σόγγονα, Eur. Ph. 1503).—γένυσιν might be locative dat., 'in'; but seems rather instrumental, 'with.' After πλησθῆναι the missing short syllable is best supplied by τε (Triclinius). The constr. is, πρὶν (αὐτός) τε πλησθῆναι, καὶ Ἥφαιστον στεφάνωμα πύργων ἐλεῖν. For τε irregularly placed, cp. O. T. 258 n.—στεφάνωμα: Eur. Ha. 910 (of Troy) ἀπὸ δὲ στεφάναν κέκαρσαι | πύργων: cp. n. on O. C. 15.—πευκάεσθ' Ἥφαιστον, the flame of pine-wood torches (Verg. Aen. 11. 786 *pineus ardor*). Cp. 1007, II. 2. 426 σπλάγχνα δ' ἄρ' ἀμπελραντες ὑπείρεχον Ἥφαίστοιο.

124 ε. τοῖος, introducing the reason; O. C. 947 n.—ἐτάθη, lit. 'was made intense,' here suggesting both loud sound and keen strife. Cp. II. 12. 436 ἐπὶ ἰσά μᾶχη τέτατο πτόλεμός τε: 23. 375 ἱπποισι τάθη δρόμος: Aesch. Pers. 574 τεῖρε δὲ δυσβαῖκτον | βοᾶν τάλαιναν αὐδάν.—πάταγος, clatter of arms (a word expressive of the sound), as distinguished from βοή, a human cry; cp. Her. 7. 211 οἱ δὲ βάρβαροι ὁρέοντες φεύγοντας βοή τε καὶ πατάγῳ ἐπῆσαν. The Argives began to

retreat in the night: at dawn, the Thebans made a sally in pursuit of them, and turned the retreat into a rout.

ἀντιπάλῳ δυσχείρωμα δράκοντος, a thing hard to vanquish for him who was struggling against the (Theban) dragon, —i.e. for the Argive eagle. The two readings between which the MSS. fluctuate, viz., ἀντιπάλῳ...δράκοντι and ἀντιπάλῳ...δράκοντος, arose, I feel sure, from ἀντιπάλῳ...δράκοντος (V has ἀντιπάλῳ...δράκοντος). For the gen. after this adj., cp. Pind. O. 8. 94 μένος γήραος ἀντίπαλον, a spirit that wrestles with old age: Eur. Alc. 912 ὑμεταίων γῶος ἀντίπαλος, wails contending with marriage-songs.

The interpretation of the passage turns primarily on two points.

(1) The δράκων certainly means the Thebans,—the σπαρτοὶ (O. C. 1534) sprung from the dragon's teeth sown by Cadmus, and thence called δρακοντογενεῖς (schol.), Ovid's *anguigenae* (Met. 3. 531): cp. 1125 ἐπὶ σπορᾷ δράκοντος. Poetry often represented a struggle between an eagle and a dragon or snake (δράκων could mean either, the 'dragon' being conceived as a sort of huge python); as II. 12. 201, Hor. Od. 4. 4. 11.

(2) The δύσ in δυσχείρωμα must refer to difficulty experienced by the vanquished Argives, not by the victorious Thebans. The word must mean, then, 'a thing hard to overcome,' not, 'a victory won with diffi-

ie went hence, or ever his jaws were glutted with our gore,
e Fire-god's pine-fed flame had seized our crown of towers.
erce was the noise of battle raised behind him, a thing too
for him to conquer, as he wrestled with his dragon foe.

or Zeus utterly abhors the boasts of a proud tongue; and
he beheld them coming on in a great stream, in the haughty
pride of clanging gold,

2nd ana-
paestic
system.

Keeping ἀντιπάλω—δράκοντι, Blaydes conject. δυσχείρωτα: M. Schmidt, δοῦς
ia. Reading ἀντιπάλου . . δράκοντος, Herwerden conject. σὺσπειράμα, Gleditsch
ραμα. 128 εἰσιδὼν L, εἰδὼν r: ἐπιδὼν conject. Nauck. 129 πολλῶ
ῖ] ρεύματι πολλῶ Blaydes.—προσνισσομένους L (the fut. part., cp. Euth. 1288.
προσνισσομένους r. 130 χρυσοῦ καναχῆς ὑπεροπτίας L (with ὑπερόπτας
above by an early hand): ὑπεροπτίας and ὑπερόπτα r. Dorville conject. ὑπερο-
Vauvilliers, ὑπεροπτίας, which is now received by several edd.—Other con-
s are: Emper, καναχῇ θ' ὑπερόπτας (others, καναχῆς with ὑπερόπτας or -ης, or
τα as adv.): Donaldson, καναχῇ θ' ὑπερόπλους: Boeckh, καναχῆς ὑπεροπτίας:

So δυσχείρωτος is 'hard to subdue'
7. 9), as ἀχείρωτος is 'unsubdued'
. 6. 10), and εὐχείρωτος 'easy to sub-
Zen. *Hellen.* 5. 3. 4). Cp. δυσπάλαι-
νσπάλαιμος, δύσμαχος, etc., used with
al irony to express the irresistible.
T. 560 θανάσιμον χείρωμα is a deed
dly violence: in Aesch. *Tk.* 1022
ζῶα χείρωματα are works of the
in mound-making. In itself, δυσ-
a might mean 'a thing achieved
difficulty'; but here the irony is
'pointed against the routed Argives:
et does not mean that the Thebans
with difficulty. Thus δυσχείρωμα is
he opposite of what Aesch. calls
ἐς χείρωμα, a thing easily sub-
Ag. 1326 δοῦλης θανούσης, εὐμα-
ειρώματος. The Theban πάταγος
was a thing which the Argives
not overcome.
se who read ἀντιπάλω...δράκοντι
n either (a) 'a hard-won victory for
agon foe': but this gives a wrong
to δυσχείρωμα: or (b) join the dat.
παῖθι: 'a din was raised by the
i foe (cp. *Il.* 22. 55 'Ἀχιλλῆϊ δαμασ-
a thing hard (for the Argive) to
e.' But δυσχείρωμα, placed as it
not be thus dissociated from the
ἀντιπ. δράκοντι and mentally re-
to another dat. which is left to be
stood.

se who read ἀντιπάλου...δράκοντος
stand (a) a thing on the part of
agon foe which was hard (for the
:) to overcome; i.e. 'an irresistible
of the dragon foe.' But such a

construction of δυσχείρωμα with the gen.
seems impossible, esp. when there is no
dat. to help it out. Or (b) 'a hard-won
victory of the dragon foe'; which gives
a wrong sense to δυσχείρωμα.—The form
of the word is in one respect unique.
Every similar neuter noun compounded
with δυσ is from a verb so compounded:
as δυσέρρημα, δυσήμερημα, δυσπράγμα,
δυσσέβημα, δυστύχημα, δυσφήμημα, δυσ-
χέραςμα, δυσχρήστημα, δυσώπημα. But
there is no such verb as δυσχειρόω, 'to
subdue with difficulty.' The noun has
been boldly coined to express δυσχείρωτον
πράγμα.

127 π. μεγάλης: 1350 μεγάλοι...
λόγοι: Plato *Phaed.* 95 B μὴ μέγα λέγε:
Verg. *Aen.* 10. 547 *Dixerat ille aliquid*
magnum.—ρεύματι: Aesch. *Pers.* 88
μεγάλῳ ρεύματι φωτῶν (so *ib.* 412 ρεύμα
Περσικοῦ στρατοῦ). Eur. *I. T.* 1437 παῦ-
σαι δῶκων ρεύμα τ' ἐξορμῶν στρατοῦ. The
transposition ρεύματι πολλῶ is unneces-
sary. In the same dipodia an anapaest
must not precede a dactyl, nor a dactyl
an anapaest; but a spondee can be fol-
lowed by a dactyl, as *O. C.* 146 δηλῶ δ'.
οὐ γὰρ ἂν ᾤδ' ἄλλοις.

130 χρυσοῦ καναχῆς ὑπεροπτίας, 'in
the haughty pride of clanging gold.'
ὑπεροπτίας seems a certain correction of
ὑπεροπτίας (see cr. n.), and has justly
won its way with recent edd. The word
is fitting, since ὑπεροπία is prop. 'over-
weening confidence in arms'; and Soph.
has used the epic plur. with the epic ἱ,
Il. 1. 205 ἧς ὑπεροπλήσι: so too Theocr.
ἱ, 25. 138 σθένει ψ | ἡδ' ὑπεροπλή Φαέθων

παλιῷ ρίπτει πυρὶ [βαλβίδων βαθεμενέων]
ἐπ' ἄκρων ἤδη
νίκην ὀρμώντι ἀλαλάσαι.

στρ. β. -ἀντιτύπα δ' ἐπὶ γὰρ πέσε τανταλωθεῖς

2 πυρφόρος, ὅς τότε μαινομένα ξύν ὀρμῇ

3 βακχεύων ἐπέπνει

4 ῥιπαῖς ἐχθίστων ἀνέμων.

5 εἶχε δ' ἄλλα τα μέν,

6 ἄλλα δ' ἐπ' ἄλλοις ἐπενόμα στυφελίζων μέγας Ἄρης

Hartung, *καναχῆς ὑπερφανίας*.

134 ἀντίτυπα L, which a later hand wished to make into ἀντιτύπος (not ἀντίτυπος, as the accent shows). The later MSS. read with L, except those which have the conject. of Triclinius, ἀντίτυκος. Porson restored ἀντιτύπα. Bergk and Wieseler conject. ἀντιτύπας (cp. ἐντυπᾶς). 135 εἶχε δ' ἄλλαι τὰ μὲν ἄλλαι τὰ δ' ἐπ' ἄλλοις | L. The first hand wrote ἄλλα—ἄλλα: the first corrector added ι to each. The word μέν is represented by μ in an erasure, with < above it.

Χ Ε Π Ι Ν Υ Μ Ω - to represent *clash* but

μέγας. In post-Homeric poetry *ὑπέροπλος* is a freq. epith. of overweening strength (*ἡνορέη*, *βίη*, *ἡβη*, etc.).—Other readings are:—(1) χρυσοῦ *καναχῆ* ὁ' *ὑπερόπτας*, 'and haughty in the clang of gold.' This involves an improbable change; the subst. *ὑπερόπτης*, too, is unsuitable here, and cannot be defended by Theocr. 22. 58 πρὸς πάντα παλίκοτος ἡδ' *ὑπερόπτης*. Wecklein, reading *ὑπερόπτας*, keeps *καναχῆς* in the sense, 'hoffärtig auf'; but a genit. after *ὑπερόπτης* could not denote that *in which* one takes pride. (2) χρυσοῦ *καναχῆς ὑπερόπτης*, or -όπτα, i.e., 'Zeus, a despiser of the clang of gold.' (3) χρυσοῦ *καναχῆς ὑπέροπτα*, adv. neut. plur. (as O. T. 883), 'advancing haughtily in a great stream of clanging gold.' But the adv. comes weakly at the end, and χρυσοῦ κ. is harshly joined with π. *ρέματι*.—Aesch., too, gives prominence to *gold* in picturing the Argive chiefs: Capaneus has golden letters on his shield (Th. 434), Polyneices has the image of a warrior in golden armour, with a golden legend (644, 660).—*καναχῆς*, of metal, as Il. 16. 105 πῆλξ βαλ-*λομένη καναχῆν ἔχε*.

131 *Ξ παλιῷ πυρὶ*, i.e. with the thunderbolt which Zeus brandishes in his hand before hurling it: Ar. Av. 1714 πάλ-*λων κεραυνόν, πτεροφόρον Διὸς βέλος*.—*βαλβίδων ἐπ' ἄκρων*, at his topmost goal, i.e. at his goal on the top of our walls. *ἄκρων* might mean merely 'uttermost,' but is rather associated in the poet's mind with the object meant by

βαλβίδων. In Eur. Ph. 1180 Capaneus is struck by Zeus at the moment that he is surmounting the γείσα *τειχέων*, the coping of the walls. The *βαλβίδες* were the posts, to which a rope was attached, marking the point from which runners in the double foot-race (*διαυλος*) set out, and to which they returned: hence both starting-point and goal.—*ὀρμῶντα*: for the partic. as subst., without either art. or *τις*, cp. El. 697 δύναιτ' ἂν οὐδ' ἂν *ισχύων φυγεῖν*: Plat. Gorg. 498 A ΚΑΛ. εἶδον. ΣΩ. τί δέ; οὐδ' ἔχοντα λυπούμενον καὶ χαίροντα; The name of Capaneus could be left unmentioned, since the story was so famous. No leader of the Argive host, except Polyneices, is named in this play. The attack of Capaneus was said to have been made at the Ἥλεκτραι πύλαι on the s. side of Thebes (Aesch. Th. 423, Paus. 9. 9. 8). His fall from the scaling-ladder, as the lightning struck him, was often represented in art.—*νίκην*, cogn. acc. with ἀλαλάσαι, to raise the cry ἀλαλαί for victory: Ar. Av. 1763 ἀλαλαί, *ἢ πατήων*, | *τῆρελλα καλλίνοιος*.

134 ἀντιτύπη, restored by Porson (Adv. p. 169) for ἀντίτυπα, is certainly right. Adjectives in *ος*, compounded with a prep., are oft. of three terminations in epic poetry, as ἀμφιέλλοση, ἀμφιρότη, ἀντιθέη (Od. 13. 378), ἀμφιβρότη (Il. 2. 389), ὑποδείη (Il. 9. 73), etc. The dramatists could admit some such forms, esp. in lyrics; thus they have ἡ ἐναλία as well as ἡ ἐνάλιος, ἡ ἐννυχία as well as ἡ ἐννύχιος,

he smote with brandished fire one who was now hasting to shout victory at his goal upon our ramparts.

Swung down, he fell on the earth with a crash, torch in hand, and he who so lately, in the frenzy of the mad onset, was raging ^{strophe.} against us with the blasts of his tempestuous hate. But those threats fared not as he hoped; and to other foes the mighty War-god dispensed their several dooms, dealing havoc around, ^{heavily.}

The scribe had written τὰ δ' ἄλλα (his eye running on to τὰ δ' ἄλλοις): then, on perceiving the error, he deleted δ', but, in the narrow space between τὰ and ἄλλα, could not write μὲν at full length. With regard to the last word of the v., Campbell thinks that the first hand wrote ἄλλου, and that the corrector made this into ἄλλου: but I doubt whether the ι was ever υ.—The only noteworthy variation in the later MSS. is that, instead of L's second ἄλλαι, V has δεινὰ, prob. a grammarian's conjecture.—For

As regards the sense, ἀντίτυπος was regularly used of hard surfaces, which, as it were, *repel* that which strikes them (for the accent ἀντίτυπος, not ἀντιτύπος, though the sense is act., see on O. T. 460). Arist. *Probl.* 5. 40 οἱ... ἐν ἀντιτύποις περιπατοῖ. Lucian *Ἀπορ.* 13 τὴν ἀντίτυπον οὐτῶ καὶ καρτερὰν τοῦ λίθου φύσιν. So, fig., Plat. *Crat.* 420 D τὸ... ἀναγκαῖον καὶ ἀντίτυπον, what is necessary, and what *resists* us.—τὰνταλῶθεις, 'swung,' that is, sent flying through the air from the edge of the wall on which he was just setting foot. The word expresses the force with which the thunderbolt struck him, just as ἀντιτύπη expresses the crash when he struck earth. This form of the verb occurs only here. Arist. uses both ταλαντεύομαι (pass.) and ταλαντεύω (act. intr.) as 'to sway to and fro.' The Schol., explaining by διασεισθεῖς (i.e. 'with a rude shock,' which is substantially right) quotes Anacreon 78 [ἐν] μελαμφύλλῳ δάφνι χλωρῷ τ' ἐλαίῳ τανταλίζει (where the subject was perh. a god, or the wind).

188 π. πυρφόρος, 'torch in hand': so of Prometheus (O. C. 55, where see n.) and Artemis (O. T. 207). Aesch. *Th.* 433 φλέγει δὲ λαμπὰς διὰ χειρῶν ὠπλισμένη | χρυσοῖς δὲ φωνεῖ γράμματα, πρῆσθω πόλιν.—βακχεύων: so oft. Eur. as *H. F.* 898 Δύσσα βακχεύσει: but this is the only place where Soph. connects *evil* frenzy with the name of a god whom this same Ode invokes (154).—ῥιπαῖς...ἀνέμων. Capaneus, breathing fury and slaughter, is likened to a deadly tempest. For ῥιπαί, 'blasts,' cp. 929 and O. C. 1248 n. So Aesch. *Th.* 63 πρὶν καταγίγαι πνοάς | Ἄρεως.

188 π. εἶχε δ' ἄλλα τὰ μὲν, 'but

those things indeed' (the threats of Capaneus) 'went otherwise' (than he had expected): ἄλλα δ' ἐπ' ἄλλοις μέγας Ἄρης ἐπενώμα, 'while to others great Ares assigned various dooms,' etc. The poet has described how Zeus smote the most formidable foe. As to the other Argive chiefs, he briefly adds that Ares struck them down by various deaths: i.e. they perished, not by a stroke from heaven, but in the course of battle. In L's reading, εἶχε δ' ἄλλαι τὰ μὲν ἄλλαι τὰ δ' ἐπ' ἄλλοις, one cause of corruption has evidently been a confusion between alternative modes of expressing 'some' and 'other,' viz. (1) by doubled ἄλλος, (2) by τὰ μὲν, τὰ δέ. It is in favour of our reading (Erfurdt's) that it helps to account for this, since it supposes that τὰ μὲν was answered by ἄλλα δέ. Cp. O. C. 1671 οὐ τὸ μὲν, ἄλλο δὲ μή: *Il.* 6. 147 τὰ μὲν τ' ἀνεμος χαμάδις χέει, ἄλλα δὲ θ' ὕλη | τηλεθώσα φύει. It is immaterial that, here, τὰ μὲν means, not, 'some things,' but, 'those things'; since the latter is its first sense also where we render it by 'some.' Further, with regard to ἄλλα, remark that this form of adverb is used elsewhere also in ref. to the course ordained by gods or fate: O. C. 1443 ταῦτα δ' ἐν τῷ δαίμονι, | καὶ τῇδε φύμαι χάτερρα: Aesch. *P.* V. 511 οὐ ταῦτα ταύτῃ μοῖρᾳ πῶ τελεσφόρος | κρᾶναι πέπρωται. For other proposed readings, see Appendix.—ἐπενώμα: Aesch. *Eum.* 310 λάχη τὰ κατ' ἀνθρώπους | ὥς ἐπινωμᾷ στάσις ἀμά, apportionments.—στυφελίζων (στυφελός, 'firm,' στυφώ, to compress), 'striking heavily': *Il.* 1. 581 ἐξ ἐδέων στυφελίζαι.

7 δεξιόσειρος. *chariot working ally* (lit. *right-hand trace*) 140

σουστ. γ'. ἐπτά ^{car}λοχαγοὶ γὰρ ἐφ' ἐπτά πύλαις
ταχθέντες ἴσοι πρὸς ἴσους ἔλιπον
Ζηνὶ τροπαίῳ πάγχαλκα τέλη, *the brass harness*
πλήν τοῦν στυγεροῦν, ὦ πατὴρ ἐνὸς
μητρός τε μιᾶς φύντε καθ' αὐτοῦν 145
power -δικρατέϊς λόγχας στήσαντ' ἔχον
κοινού θανάτου μέρος ἄμφω.

ἀντ. β'. ἀλλὰ γὰρ ἃ μεγαλῶνυμος ἦλθε Νίκα

emendations, see Appendix. 140 In L the first σ of δεξιόσειρος has been altered from χ either by the first hand itself or by the first corrector. The latter has written in the right-hand margin, ὁ γενναῖος· οἱ γὰρ ἰσχυροὶ ἵπποι εἰς τὴν δεξιὰν σειρὰν ζεύγνυνται

δεξιόσειρος, 'right-hand trace-horse,' here means a vigorous ally, who does more than his own share of the work. Ares has brought the Theban chariot victoriously through the crisis of the race against its Argive rival. In the four-horse chariot-race the four horses were harnessed abreast: the two in the middle were under the yoke (ζύγιοι), being called ὁ μέσος δεξιός and ὁ μέσος ἀριστερός (schol. Ar. *Nub.* 122): the two outside horses drew in traces (σειραῖοι). The chariot went down the right-hand side of the course, turned sharply from right to left at the distance-post (καμπτήρ, νύσσα), and came back down the left side. Hence, at the turning-point, the right-hand trace-horse had most work to do; and the best horse was put in that place. Cp. *El.* 721 (at the turning-post) δεξιὸν τ' ἀνείλ | σειραῖον ἵππον εἰργε τὸν προσκείμενον. Xen. *Symp.* 4. 6 ἀρματῆλατόντα δεῖ ἐγγὺς μὲν τῆς στήλης κάμψαι, quoting from *Il.* 23. 336 the precept τὸν δεξιὸν ἵππον | κένσαι ὁμοκλήσαντ', εἰζαί τε οἱ ἥλια χερσίν. Cp. Aesch. *Ag.* 842 ζευχθεὶς ἔτοιμος ἦν ἐμοὶ σειραφόρος (said by Agam. of Odysseus): and cp. *ib.* 1640.—The old *v. l.* δεξιόχειρος, explained by the schol. γενναῖος καὶ παραδέξιος, is read by Musgrave, Hartung, and A. Pallis. Hartung renders it 'der Starke,'—understanding it as 'the strong and deft striker.' Neither δεξιόχειρος nor δεξιόχειρ seems to occur, though ἀριστερόχειρ (left-handed) is found in late Greek.

141 π. ἐπτά λοχαγοί. In *O. C.* 1313 ff. the list agrees with that of Aesch.—

Amphiaraus, Tydeus, Eteoclus, Hippomedon, Capaneus, Parthenopaeus, Polyneices. (Adrastus, who escaped, is not counted as one of the seven.) Capaneus, though not slain by human hand, is included, since he was vanquished. Amphiaraus, according to the legend which Soph. recognises in *El.* 837, was swallowed up by the earth, but seems here to be reckoned among those who fell in fight (cp. n. on *O. C.* 1313).—ἴσοι πρὸς ἴσους, instead of saying simply πρὸς ἐπτά,—a common idiom: Eur. *Ph.* 750 ἴσους ἴσοισι πολεμίοισιν ἀντιθέλς: Her. 1. 2 ἴσα πρὸς ἴσα: 9. 48 ἴσοι πρὸς ἴσους: Plat. *Legg.* 774C ἴσα ἀντὶ ἴσων.

Ζηνὶ τροπαίῳ, to Zeus who makes a trophē, or rout, of enemies. Eur. *El.* 671 ὦ Ζεῦ πατρώε καὶ τροπαί' ἐχθρῶν ἐμῶν. So he is invoked after a victory, Her. 867. (In *Tr.* 303 ὦ Ζεῦ τροπαίε is usu. taken as ἀποτροπαίε, 'averting.') In his relation to war, Zeus was worshipped also as Ἀγήτωρ (esp. at Sparta), Ἀρείος (at Olympia, etc.), Στράτιος, Στυσάωρ (in Caria), Στήσιος or Ἐπιστάσιος (the Roman *stator*, stayor of flight).—πάγχαλκα τέλη, 'tributes of panoplies,' as *Tr.* 238 Heracles dedicates βωμόν τέλη τ' ἐγκαρπα Κηφαίῳ Διὶ, i.e. 'dues of fruits,'—alluding to the τέμενος of which the produce was given to the god (*ib.* 754). Not, (1) 'complete suits of armour': nor (2) ὀπλιτικὰ τάγματα, 'troops of warriors,' as Eustath. took it (p. 686. 16), led perh. by Aesch. *Pers.* 47 διρρημά τε καὶ τρίρρημα τέλη.—It was the ordinary practice to set up a τρό-

a mighty helper at our need.

For seven captains at seven gates, matched against seven, ^{3rd ana-} left the tribute of their panoplies to Zeus who turns the battle; ^{paestic system.} save those two of cruel fate, who, born of one sire and one mother, set against each other their twain conquering spears, and are sharers in a common death.

But since Victory of glorious name hath come to us, ^{2nd anti-strophe.}

τοῦ ἄρματος. Another schol., in the left-hand marg., has *δεξιόχειρος* in its lemma, and explains both readings. The later MSS. have *δεξιόσειρος*. Blaydes conject. *δεξιόγυιος*.

παιον (old Att. *τροπαῖον*) after a victory, on the spot where it had been won, or, in the case of a sea-fight, on the nearest land (Thuc. 2. 92). Such a trophy ordinarily consisted of shields, helmets, and weapons, conspicuously displayed on wooden supports, and dedicated, with an inscription, to a deity. Cp. Eur. *Ph.* 1473 (of the Thebans after the victory) *οἱ μὲν Διὸς τροπαῖον ἵστασαν βρέτας (i.e. a wooden image of Zeus Τροπαῖος), | οἱ δ' ἀσπίδας συνλῶντες Ἀργείων νεκρῶν | σκυλεύματ' εἰσω τειχέων ἐπέμπομεν.* Part of the armour would be affixed to the walls of Theban temples (cp. Aesch. *Ag.* 577, *Th.* 276).

144 ff. *πλὴν τ. στυγεροῖν*, 'wretched' (as *Ph.* 166): not, 'hateful,' nor, 'filled with hate.' Of the seven Argive leaders, Polyneices was the only one who could not properly be said to have been vanquished, since he was not more vanquished than victorious. But, in excepting him, the poet associates him with the brother who was his victim as well as his conqueror. Thus *ἐπτά...ἐλιπον...*, *πλὴν τῶν στυγεροῦν*, is a lax way of saying, 'defeat befell each of the seven Argive leaders, except in the case of the two brothers,'—in which an Argive leader and a Theban leader slew each other.—*πατρός*, etc., gen. of origin (38).—*καθ' αὐτοῖν=κατ' ἀλλήλοιον.* Cp. Dem. or. 40 § 29 *ὡν ἂν ἐν αὐτοῖς διενεχθῶσι γυνή καὶ ἀνὴρ.* Plat. *Prot.* 347 D *λέγοντάς τε καὶ ἀκούοντας ἐν μέρει ἑαυτῶν.*—*δικρατεῖς λόγχας*, two spears, each of which was victorious over the wielder of the other. So *Ai.* 251 *δικρατεῖς Ἀτρεΐδαι*, two Atreidae, each of whom is a king. That is, *δικρατεῖς* is equiv. to two distinct epithets (*δύο* and *κρατούσαι*): cp. *O. C.* 1055 δι-

στόλους...ἀδελφάς, two journeying sisters: *ib.* 17 *πυκνόπτεροι=many*, and feathered (n.): see *O. T.* 846 n.—*στήσαντε*, having set in position, *levelled*, against each other. The Homeric *δόρυ* was chiefly a missile; here the *λόγχη* is used for thrusting.

148 f. *ἀλλὰ γάρ*, like *ἀλλ' οὐ γάρ* (*O. C.* 988 n.), can be used with or without an ellipse. Here there is no ellipse, since *ἐπέλθωμεν* follows (153), and *γάρ*, introducing the reason given by *ἦλθε*, = 'since.' Below, 155, there is an ellipse, —'But (let us cease), for Creon comes'; where *γάρ* might be rendered 'indeed.' —*μεγαλῶνυμος*: schol. *ἡ μεγάλην περιποιούσα δόξαν*: the personified *Nikè* is 'of great name,' because victory is glorious.—*πολυαρμάτω* implies warlike renown, as well as wealth and splendour (cp. 845). Already in *Il.* 4. 391 the Cadmeans are 'urgers of horses' (*κέντορες ἵππων*): so *Scut. Herc.* 24 *Βοιωτοὶ πλῆξιπποι*: Pindar *Ol.* 6. 85 has *πλάξιππον...Θήβαν*, *Isthm.* 7. 20 *φιλαρμάτου πόλιος* (as elsewhere *χρυσάρματος*, *εὐάρματος*). Critias, speaking of the inventions for which various cities were famous, says (fr. 1. 10) *Θήβη δ' ἄρματόεντα διφρον συνεπήξατο πρώτη*.—*ἀντιχαρεῖσα*, with gladness responsive to that of Thebè. The goddess *Nikè* has come to meet the victors, and their joy is reflected in her radiant smile. (We can imagine her descending towards them from the sky, like the winged *Nikè* of Paconius found at Olympia.) The doubts which have been felt as to *ἀντιχαρεῖσα* disappear if it is observed that *χαρεῖσα* here refers to the outward manifestation of joy, not merely to the feeling in the mind. Thus *ἀντί* expresses the answer of smile to

ΣΟΦΟΚΛΕΟΥΣ

rejoicing in answer to fully armed Thebes

2 τᾷ πολυαρμάτῳ ἀντιχαρεῖσα Θήβα,

3 ἐκ μὲν δὴ πολέμων

150

4 τῶν νῦν θέσθαι λησμοσύναν, the forgetfulness

5 θεῶν δὲ ναοὺς χοροῖς

6 παννυχίοις πάντας ἐπέλθωμεν, ὁ Θήβας δ' ἐλελίχθων

oh base of thebes who let that

7 Βάκχιος ἄρχοι.

you begin to shake the

ἀλλ' ὁδε γὰρ δὴ βασιλεὺς χώρας,

155 θνητῶν

Κρέων ὁ Μενουκῆς, νεοχμὸς

νεαραῖσι θεῶν ἐπὶ συντυχίαις

χωρεῖ, τίνα δὴ μῆτιν ἐρέσσω;

as the new coming events of the 5-10-20.

οὔτι σύγκλητον ἦνδε γερόντων

160

προὔθετο λέσχην,

promoting councils

his
the 160th

149 ἀντιχαρεῖσα] M. Schmidt conject. ἀπὶ φανεῖσα, which Nauck adopts. Blaydes, ἀπὶ χαρεῖσα. 151 θέσθε L. The second ε has been made either from ω (as Dübner thinks), or from αι (as Campbell). Almost all the later mss. (including A) have θέσθε: but one (V) has θέσθαι, with ε written above. Hense conject. πᾶς νῦν θέσθω: Nauck, χρῆ νῦν θέσθαι.—λησμοσύνην L, -αν Brunck. 155 παννύχιος L: παννυχίος Γ.—

smile, as in ἀντιλάμπω of light to light, or in ἀντιφθέγγομαι of sound to sound. I do not take ἀντί here to mean merely 'over against,' as when Pind. *Ol.* 3. 19 says ἦδη γὰρ αὐτῷ... | ...ὀφθαλμὸν ἀντέφλεξε Μῆνα, the (mid-month) moon showed the light of her eye over against him.—Not (1) ἴσον αὐτῇ χαρεῖσα (schol.), i.e. merely, 'rejoicing as Thebes does,' which extenuates ἀντιχαρεῖσα into συγχαρεῖσα. Nor (2) ἀντὶ τῶν κακῶν χαρεῖσα, i.e. rejoicing in requital of past troubles.

150 π. ἐκ...πολέμων τῶν νῦν, 'after the recent wars.' For ἐκ, cp. *Ph.* 271 ἐκ πολλοῦ σάλου | εὐδοντ', sleeping, after long tossing on the sea. For νῦν referring to the recent past (= 'just now'), cp. *Dem. or.* 18 § 13 ἡλίκᾳ νῦν ἐτραγώδει καὶ διετῆει: *Xen. An.* 7. 1. 26 ἀναμνησθέντας τὰ νῦν ἦδη γεγενημένα (i.e. the events of the Peloponnesian war, which had ended four years before).—θέσθαι (L), as infin. for imperative (*O. C.* 481 n.), has a certain solemnity which seems to make it better here than θέσθε, though the latter is not excluded by ἐπέλθωμεν. The last syll. of θέσθαι answers to the second of ἐχθίστων in 137; each is an 'irrational' syllable (- for -): see *Metr. Anal.*—θεῶν, monosyll. by synizesis (*O. C.* 964 n.).—παννυχίος, since a παννυχίς was esp. grateful to the city's tutelary god Dionysus (1147), whose rites are νύκτωρ τὰ πολλὰ

(*Eur. Bacch.* 486).—ὁ Θήβας (gen. sing.) ἐλελίχθων, = ὁ τὴν Θήβης χθόνα ἐλελίξων, shaking the ground of Thebes (with his dances): for the objective gen., cp. *O. C.* 333 λόγων αὐτάγγελος.—Βάκχιος = Βάκχος, as *Eur. Bacch.* 225 τὴν δ' Ἀφροδίτην πρόσθ' ἔγειν τοῦ Βακχίου, and oft.—ἀρχοί sc. τῆς χορείας (schol.). Cp. 1146.

155 π. ἀλλὰ...γὰρ: see on 148.—Κρέων, monosyll. by synizesis, as πλέων *Od.* 1. 183; in *Aesch. Ag.* 1493 ἐκπνέων is a spondee. Cp. *O. C.* 1073 'Ρέας, a monosyll.—Μενουκῆς, = —, as *O. C.* 1003 Θησέως (—), and so oft.—νεοχμὸς νεαραῖσι. Neither adj. is suspicious; new events have made a new ruler; and the doubled adj. is quite in the poet's manner. Cp. 1266 νέος νέφ ξὺν μόρῳ: *At.* 735 νέας | βουλὰς νέοισιν ἐγκατατεύξας τρόποις: *O. C.* 475 οἷός...νεαῖς νεοπόκι μαλλῶ: *ib.* 1259 γέροντων γέροντι συγκατῶ κηκεν πῖνος: *Tr.* 613 καὶνῷ καὶνὸν ἐν πεπλώματι, etc. Though νεαρός usu. = 'young,' it occurs also in the sense of 'novel,' as in Pindar's νεαρά ἐξευρεῖν (*N.* 8. 20). Three views of the metre have been taken. (1) That v. 156 should be enlarged to a dimeter by supplying one anapaest or its equivalent. (2) That v. 156 should be reduced to a monometer by omitting νεοχμὸς or Μενουκῆς. (3) That both v. 156 and v. 160 should be made dimeters by supplying three anapaests or

with joy responsive to the joy of Thebè whose chariots are many, let us enjoy forgetfulness after the late wars, and visit all the temples of the gods with night-long dance and song; and may Bacchus be our leader, whose dancing shakes the land of Thebè.

But lo, the king of the land comes yonder, Creon, son of Menoeceus, our new ruler by the new fortunes that the gods have given; what counsel is he pondering, that he hath proposed this special conference of elders,

ἐλελίζων L, with γρ. ἐλελίζθων written above by S: ἐλελίζθων r. The Aldine has ἐλελίζων, which Heath, Vauvilliers, and Brunck preferred: but nearly all later edd. read ἐλελίζθων. Musgrave conject. ἐλελίζθεις (as='invoked with cries').

154 βακχείος MSS.: Βάκχιος Bothe.

155 κρέων ὁ μενοικέος νεοχμός | νεα-
ραῖσι θεῶν ἐπὶ συντυχίαις | MSS. 156 ἐρέσσω] ἐλίσσω Johnson.

their equivalents. See Appendix I prefer the first of these views. An anapaest or spondee, meaning 'ruler,' has probably dropped out before νεοχμός. Seyffert's κρέων is at first sight attractive, as accounting for its own disappearance; but, since it is the same word as Κρέων—which had an epic form Κρείων, as conversely Pind. and Aesch. use κρέων—this would be rather a feeble pun than a strong παρήχθεις. Either ἀρχων or ταγός is possible.—θεῶν...συντυχίαις, fortunes sent by the gods,—the possessive gen. denoting the authors, just as it can denote the parents: cp. *Ph.* 1116 πτόμος...δαιμόνων: *Eur. Acol.* fr. 37 τὰς δὲ δαιμόνων τύχας | ὅστις φέρει κάλλιστ', ἀνὴρ οὗτος σοφός. (In *O. T.* 34 δαιμόνων συναλλαγὰς is different.) ἐπὶ συντυχίαις means that the fortunes are the conditions which have made Creon king: this ἐπὶ with dat. of attendant circumstance sometimes=our 'in,' as *O. C.* 1268 ἐπ' ἐργοῖς πᾶσι (n.), sometimes 'for,' as *Ar. Eq.* 406 πῖν' ἐπὶ συμφοραῖς (i.e. to celebrate them), cp. *El.* 1230: here we could say, 'under the new dispensations of the gods.' (Distinct 88 ἐπὶ ψυχροῖσι as='for' in the sense 'with a view to'.)

155 α. μῆτιν ἐρέσσω, *consilium animo volūans*, 'turning it over' busily in the mind. ἐρέσσω, to ply the oar, is fig. said of putting a thing in lively motion, as *Eur. I. A.* 139 ἐρέσσω σὸν πόδα. Then also of activity in speech, as *Al.* 251 ἐρέσσουσιν ἀπειλάς, 'they ply threats' (utter them repeatedly and loudly): or, as here, in thought. Cp. 231.—(Not, 'speeding his counsel hitherward,' i.e. coming to disclose it: ἀπολύεις, i.e.

patefacturus,' Ellendt.)—σύγκλητον, specially convoked;—implying that there were other and regularly appointed seasons at which the king met the γέροντες in council. At Athens four meetings of the ἐκκλησία were regularly held in each πρυτανεία (a period of 35 or 36 days): these were κυρία (though the term may once have been restricted to the first of them), or νόμιμοι. An extraordinary meeting was σύγκλητος or κατάκλητος. *Pollux* 8. 116 σύγκλητος ἐκκλησία ἦν ἐξαίφνης ἐποιοῦν μείζονος χρείας ἐπιλαβούσης· ἐκαλεῖτο δὲ καὶ κατάκλησία, ὅτι καὶ τοὺς ἐκ τῶν ἀγρῶν κατεκάλουν (δῶναι to the δῶναι). *Arist. Pol.* 3. 1. 10 ἐνταῦθα γὰρ οὐκ ἔστι δῆμος, οὐδ' ἐκκλησίαν νομίζουσιν ἀλλὰ συγκλήτους: 'in some States there is no popular body, and they have no regular assembly, but only meetings on special occasions.' σύγκλητος is one of those words which, though a technical term at Athens, could still be used by Attic poets without any prosaic local allusion being felt,—just as they used πρότασις, ἐπιστάτης, ἀρχων, ψήφισμα, etc.—προὔθετο is another example. The presidents of the ecclesia were said γνῶμας προθεῖναι when they invited a discussion. *Thuc.* 6. 14 ὃ πρότασις...γνῶμας προτίθει αἰθὺς Ἀθηναῖοις, 'lay the question again before the assembly.' *Id.* 3. 42 τοὺς προθέντας τὴν διαγνώμην. Cp. *Xen. Mem.* 4. 2. 3 τῆς πόλεως λόγον περὶ τινος προτιθείσης. *Lucian Menipp.* 19 has προὔθεσαν οἱ πρυτάνεις ἐκκλησίαν, 'gave notice of': but for this the usual phrase was that of Aeschin. or. 2 § 60 προγράφαι τοὺς πρυτάνεις ἐκκλησίας δύο. Here, λίσχην is

κοινῶ κηρύγματι πέμψας;

ΚΡΕΩΝ.

ἄνδρες, τὰ μὲν δὴ πόλεος ἀσφαλῶς θεοὶ
πολλῶ σάλῳ σείσαντες ὥρθωσαν πάλιν.
ὕμᾱς δ' ἐγὼ πομποῖσιν ἐκ πάντων δίχα
ἔστειλ' ἰκέσθαι, τοῦτο μὲν τὰ Λαῶν
σέβοντας εἰδῶς εὖ θρόνων αἰεὶ κράτη,
τοῦτ' αὖθις; ἥνικ' Οἰδίπους ὥρθου πόλιν,
κάπῃ διώλετ', ἀμφὶ τοὺς κείνων ἔτι
παῖδας μένοντας ἐμπέδοις φρονήμασιν.

165

162 πόλεω L (it was never πόλεος): πόλεος r. 167 τοῦτ'] εἴτ' Reisig.
Wecklein suspects the loss of a verse after 167, such as τοῦτῳ βεβαίους ὄντας

not the meeting, but the discussion which is to take place there: thus the poet's phrase, true to Attic usage, corresponds with γνώμας προθεῖναι rather than with ἐκκλησίαν προθεῖναι. Herod. uses λέσχη of a public discussion (9. 71): cp. O. C. 167. The midd. προὔθετο suggests Creon's personal interest in the question: the active would denote the mere act (see on 8 θεῖναι). Cp. 1249. προτιθεσθαι more oft. denotes what one proposes to oneself.—κοινῶ κ. πέμψας, lit. having sent (notice of the meeting) by means of a summons addressed to each of us. The κήρυγμα is the mandate which κήρυκες carried to each of the fifteen elders,—not, of course, a public proclamation: cp. 164. For the absolute πέμψω, cp. Thuc. 5. 43 πέμπει εὐθὺς ἐς Ἄργος ἰδίᾳ; and so oft. (Not, 'having sent for us,' μεταπεμψάμενος: cp. on 19.)

162—331 First ἐπεισόδιον. Creon, the new king, enters from the central door of the palace. Recognising the loyalty which the elders had shown to his predecessors, he expresses his own conception of the duty which a king owes to the State. He then announces the edict which, in accordance with that conception, he has published concerning the two brothers. The Chorus submissively acknowledge his right to do so, but express no approval. A guard now arrives (223), and announces that the king's edict has already been violated by an unknown hand, which has strewn dust upon the corpse of Polyneices. Creon dis-

misses him with threats of a dreadful death for him and for his fellows, if they fail to discover and produce the offender.

162—210 There is a general dramatic analogy between this speech and that of Oedipus in O. T. 216—275. In each case a Theban king addresses Theban elders, announcing a stern decree, adopted in reliance on his own wisdom, and promulgated with haughty consciousness of power; the elders receive the decree with a submissive deference under which we can perceive traces of misgiving; and as the drama proceeds, the elders become spectators of calamities occasioned by the decree, while its author turns to them for comfort.

162 Z. τὰ μὲν δὴ πόλεος. . ὕμᾱς δ'. The perils of the war are now over; the affairs of civil government claim my next care; and I have therefore sent for you, the nearest supporters of my throne.—πόλεος occurs only here in Soph., but twice in the trimeters of Aesch. (Th. 218, Suppl. 344), and thrice in those of Eur. (Or. 897, El. 412, Ion 595). Eur. has also in trimeters δόσεος (Bacch. 1027, 1331, Suppl. 703), and κόνεος (Cycl. 641). In Comedy we find ὕβρεος (Ar. Th. 465, Plut. 1044), and φύσεος (Vesp. 1282, 1458). Such forms, which metrical convenience recommended to Attic poets, must not be confounded with the Ionic genitives in ι, such as πόλιος. The gen. πόλεως, contracted from πόλεος, is used by Theogn. 776 etc.—πολλῶ σάλῳ σείσαντες. Cp. O. T. 22.

summoned by his general mandate?

Enter CREON, from the central doors of the palace, in the garb of king; with two attendants.

CR. Sirs, the vessel of our State, after being tossed on wild waves, hath once more been safely steadied by the gods: and ye, out of all the folk, have been called apart by my summons, because I knew, first of all, how true and constant was your reverence for the royal power of Laius; how, again, when Oedipus was ruler of our land, and when he had perished, your steadfast loyalty still upheld their children.

αὐ παραστάτας (*Ars Soph. em. 40*).

169 ἐμπέδοις] ἐμπέδους Reiske.

The image of the State as a ship dates in Greek literature from Alcaeus (whom Horace copied, *Carm. 1. 14*), fr. 18. The ship of Alcaeus is labouring in the trough of a wild sea,—water is coming in,—the sail is torn,—the anchor will not hold: νῆϊ φορημέθῃ σὺν μελαίνῃ | χεῖμωνι μοχθεύοντες μεγάλῃ μάλα, κ.τ.λ. It is only through Heracleides *Alleg. Homer. 5* that we know the meaning of Alcaeus to have been figurative and political. Aesch. often uses the image (*Th. 2, 62, 208* etc.). Creon returns to it at 189. It is peculiarly well suited to his point,—the unity of the public interest.—ἄρθωσαν, made upright, 'righted': but below 167, ἄρθου=was keeping straight: cp. on 83.

164 ε. ἐκ πάντων, (chosen) out of all, δίχα αὖν. (with ἰκέσθαι) apart from them: cp. 656 πόλεως... ἐκ πάσης μόνῃ, 1137 τὰν ἐκ πασῶν τιμῶν: *El. 1351* ὃν ποτ' ἐκ πολλῶν ἐγὼ | μόνον προσήυρον πιστόν. In other places, where δίχα is *prerog.* with gen., we find it similarly connected with another expression of like purport, as *Ai. 749* ἐκ... κύκλου | ... μεταστάς οἷος Ἀτρεΐδων δίχα.—ἵσταί' ἰκέσθαι: lit., by means of messengers I caused you to set forth, so that you should come (epexeg. inf.): *Ph. 60* ὁ σ' ἐν λιταῖς στείλαντες ἐξ ὁκλῶν μολεῖν. But στέλλεσθαι (midd.) 'to summon to oneself' (*O. T. 434*): cp. n. *O. T. 860*.—τοῦτο μὲν, answered by τοῦτ' αὖθις: see 61 n.—σίβοντας, like μένοντας (169), part. of the imperf., = ὅτι ἐσέβετε: so 1192: *O. T. 835* τοῦ παρόντος (n.): and cp. on *O. C. 1565* f.—θρόνων... κράτη, powers belonging to the throne: cp. 60, 173.

167 α. ἦνί' Οἰδῖτους κ.τ.λ. The only obscurity arises from the use of the plur. κείνων in 168. κείνων παῖδας ought to mean, 'the descendants of Laius and Oedipus,' viz. Eteocles and Polyneices. But, as the sentence stands, it must mean, 'the offspring of Laius and of Oedipus respectively'; viz. Oedipus, the son of Laius; Eteocles and Polyneices, the sons of Oedipus. The relative clause, ἦνί'... ἄρθου πόλιν, induced the poet to add immediately the other relative clause to which the same person is subject, viz. ἐπεὶ διώλετο, instead of inserting, after ἄρθου πόλιν, words expressing their loyalty to Oedipus. We might, indeed, suppose that, after ἄρθου πόλιν, we were intended to supply mentally, καὶ τὰ ἐκείνου θρόνων κράτη σέβοντας. But against this is the fact that, after τοῦτο μὲν... τοῦτ' αὖθις,—'in the first place'... 'in the second place,'—καὶ (in καὶ) would scarcely have been thus used to introduce a distinct third clause. Evidently καὶ links ἦνί'κα ἄρθου to ἐπεὶ διώλετο.—ἐμπέδοις φρονήμασιν, with steadfast sentiments (of loyalty), modal dat., as oft. προθυμία, εὐνοία, φρονήματι (*Thuc. 2. 62*), etc. Hartung, whom some recent editors follow, adopts ἐμπέδους on the strange ground that Soph. must otherwise have written ἐμμένοντας. But μένοντας ἀμφὶ τοὺς κείνων παῖδας='remaining around them,' and the modal dat. is added no less legitimately than the causal dat. in Eur. *Her. 701* δειλὰ μένειν, 'to remain through cowardice.' Soph. could have said ἐμπέδους φρονήμασιν, as he has said συντρέφοις | ὄργαις ἐμπεδος (*Ai. 639*): but ἐμπέδοις is better here, both (a) be-

ὅτ' οὖν ἐκεῖνοι πρὸς διπλῆς μοίρας μίαν 170
καθ' ἡμέραν ὦλοντο παῖσαντές τε καὶ
πληγέντες αὐτόχειρι σὺν μιάσματι,
ἐγὼ κράτη δὴ πάντα καὶ θρόνους ἔχω
γένους κατ' ἀγχιστεία τῶν ὀλωλότων.
ἀμήχανον δὲ παντὸς ἀνδρὸς ἐκμαθεῖν 175
ψυχὴν τε καὶ φρόνημα καὶ γνώμην, πρὶν ἂν
ἀρχαῖς τε καὶ νόμοισιν ἐντριβῆς φανῇ.
ἐμοὶ γὰρ ὅστις πᾶσαν εὐθύνων πόλιν
μῇ τῶν ἀρίστων ἀπτεται βουλευμάτων,

171 παῖσαντες] In L the letters *αισ* are small and cramped, having been substituted by the first corrector (S) for two erased letters. I suppose that the first hand

cause a series of accusatives has preceded, and (δ) because, as μένοντες has already marked their constancy, we now want an epithet for their φρονήματα.

170 ε. ὅτε causal, O. T. 918 n.—πρὸς διπλῆς μ.: cp. 14 n.: for πρὸς, 51 n.: for διπλῆς.. μίαν, 13 n.—παῖσαντες.. πληγέντες. In Attic prose the verb 'to strike' usu. had as pres. τύπτω (or παῖω), fut. τυπτήσω (or πατάξω), aor. ἐπάταξα, aor. pass. ἐπλήγην. The aor. of παῖω is mainly a poetical word, used in tragedy, more rarely in comedy, and by Xen. In Attic prose *ἐπαῖσα* is usu. the aor. of παῖω. Meineke proposed *πλήσαντες* here, but that aor. (except in comp. with a prep.) is almost unknown to classical Attic. *παισθέντες*, again, though that aor. pass. occurs twice in Aesch., is very rare.—αὐτόχειρι.. μιάσματι, the stain of a kinsman's murder (see on 52, and cp. 1176): cp. Aesch. *Th.* 849 κακά | αὐτοφόνα. σὺν, as 1266 νέω ξὺν μόρῳ: O. C. 1663, σὺν νόμοις: Pind. O. 2. 42 σὺν ἀλλοφρονίᾳ.

175 ε. ἐγὼ.. δὴ, I now: where δὴ nearly = ἤδη, O. T. 968 n. Aesch. *Eum.* 3 (after Gaia came Themis) ἡ δὴ τὸ μητρὸς δευτέρα τὸδ' ἔξετο | μαντεῖον.—κράτη: cp. 166.—γένους κατ' ἀγχιστεία τῶν ὄλ., by nearness of kinship to the dead, γένους ἀγχιστεία forming one notion, on which the genit. τῶν ὄλ. depends, as on words meaning 'near.' The neut. plur. ἀγχιστεία (only here) would most properly mean 'rights' or 'privileges' of such nearness (cp. ἀριστεία, πρωτεία, etc.), but seems here to be merely a poetical equiv. for the abstract ἀγχιστεία. In Attic law ἀγχιστεία was any degree of

relationship on which a claim to an inheritance could be founded in the absence of a will otherwise disposing of it. To claim an inheritance under a will was ἀμφισβητεῖν κατὰ διαθήκην: to claim on the ground of relationship, ἀμφισβητεῖν κατ' ἀγχιστείαν. συγγένεια, consanguinity, might, or might not, constitute ἀγχιστεία: e.g. Isaeus says of the relationship of mother to son that it is συγγενέστατον μὲν τῇ φύσει πάντων, ἐν δὲ ταῖς ἀγχιστεῖαις ὁμολογουμένως οὐκ ἔστιν (or. 11 § 17), since a mother could not inherit from her son. (See *Selections from the Attic Orators*, pp. 331, 344.) Creon succeeds as the nearest male relative. Aesch., Soph., and Eur. ignore the Boeotian legend which gave a son, Laodamas, to Eteocles (Her. 5. 61), and a son, Thersander, to Polyneices (id. 4. 147, etc.). The sisters represent the ἐσχάτη βίβα (599).

175 ἀμήχανον δέ. 'You were loyal to the kings whose successor I am. Now (δ) a man cannot be really known until he has been tried in office. (I do not, therefore, ask you to pledge your loyalty to me until I have been so tested.) I will, however, tell you the principles which I intend to observe.' Thus δέ merely marks the transition to a new topic. It is not directly adversative, as if he meant: 'You were loyal to my predecessors, but I do not yet ask you to be loyal to me.' On that view, however, the general connection of thoughts would remain the same.

Demosthenes, in his speech on the Embassy (343 B.C.), quotes this passage (vv. 175—190) as illustrating maxims

Since, then, his sons have fallen in one day by a twofold doom,—each smitten by the other, each stained with a brother's blood,—I now possess the throne and all its powers, by nearness of kinship to the dead.

No man can be fully known, in soul and spirit and mind, until he hath been seen versed in rule and law-giving. For if any, being supreme guide of the State, cleaves not to the best counsels,

had by a mere oversight written *πρῶσαντες* (*πρωσαντες*). The erasure of the original σ was necessary in order to make room for α. 178 *πᾶσαν*] Nauck con-

which Aeschines had violated, though, accustomed as he had been to play tritagonists' parts, he ought to have known them by heart (or. 19 § 247).

176 *ψυχῇ*, 'soul,' the man's moral nature generally: *φρόνημα*, the 'spirit' of his dealing in public affairs, according as his aims are lofty or mean, his policy bold or timid (cp. 207 τοῖονδ' ἐμὸν φρόνημα): *γνώμην*, the intellectual aspect of the man, his ability and judgment. In Her. 5. 124 *ψυχὴν οὐκ ἄκρος*, 3. 14 *διεπειράτο αὐτοῦ τῆς ψυχῆς*, the word = 'fortitude.' But the usage of Soph. favours the more general sense here: cp. 227, 929, *Ai.* 1361 *σκληρὰν... ψυχὴν*, *El.* 219 *σὺ δυσθύμῳ τικτοῖς* *αἰεὶ | ψυχῇ πολέμοις*. Plato has the phrase *τῆς ψυχῆς τῇ γνῶμην* for 'the intellect' (*Legg.* 672 B).

177 *ἀρχαίς*, duties of administration. It might be explained as a generic plur. of *ἀρχή*, in the sense of 'sovereignities,' as Isocr. or. 3 § 15 *αἱ μοναρχίαι*, § 16 *τὰς τυραννίδας*, etc.: but it seems truer to say that the Athenian poet was thinking of public offices or magistracies. *νόμοισιν* has a general sense: the king is concerned with *νόμοι* both as *νομοφύλαξ* and as *νομοθέτης*: but, as the context suggests, it is of law-giving that Creon is more particularly thinking. Tournier has suggested *ἀρχή τε καὶ θρόνοισιν*, but we must recollect how largely the language of Attic tragedy is tinged with democratic associations.—*ἐντριβής*, *exercitatus*: Plat. *Legg.* 769 B *ἐντριβής γε οὐδαμῶς γέγοια τῇ τοιαύτῃ τέχνῃ*. *φανῇ* 'be found,' without *ὦν*, as Pind. *P.* 5. 107 *πέφανται θ' ἀρματηλάτας σοφός*: Thuc. 1. 8 *Kāres ἐφάνησαν* (were found to be). Not: 'be revealed, by being conversant.' Cp. Arist. *Eth.* N. 5. 3 *πολλοὶ γὰρ ἐν μὲν τοῖς οἰκείοις τῇ ἀρετῇ δύνανται χρῆσθαι, ἐν δὲ τοῖς πρὸς ἕτερον ἀδυνατοῦ-*

σιν. καὶ διὰ τοῦτο εὐδοκεῖ ἔχειν τὸ τοῦ Βίαντος, ὅτι ἀρχὴ ἀνδρα δείξει πρὸς ἕτερον γὰρ καὶ ἐν κοινωνίᾳ ἥδη ὁ ἀρχων. Besides Bias of Priene, others of the *ἐπτὰ σοφισταί*,—as Chilon, Pittacus, Solon,—had this saying ascribed to them. Plut. *Sull.* 30 (*Sulla*) *εὐκότως προσετρίψατο ταῖς μεγάλαις ἐξουσίαις διαβολὴν ὡς τὰ ἥθη μένειν οὐκ ἐώσαις ἐπὶ τῶν ἐξ ἀρχῆς τρώπων* (as not allowing characters to be constant under the influence of habits formed in office), *ἀλλ' ἐμπληκτα καὶ χαῦνα καὶ ἀπάνθρωπα ποιούσαις*. Shaks. *Jul. Caes.* ii. 1. 12 *He would be crown'd:—How that might change his nature, there's the question.... The abuse of greatness is, when it disjoins | Remorse from power*.

178 *π. ἐμοὶ γάρ*. A ground for the preceding statement is introduced by *γάρ*, though the compression of the thought slightly obscures the connection. 'A man cannot be known until he has been tested in power. For (γάρ) a man in power may easily be deterred, by fear of unpopularity, from pursuing the counsels best for the State: and if he is so deterred, I think him worthless.' *πᾶσαν... πόλιν*, the whole city, as 656 *πόλεως... ἐκ πάσης*, 776 *πᾶσα... πόλις*, *Ai.* 851 *ἐν πάσῃ πόλει* (in the hearing of all the city). In prose the art. would have been added (cp. Thuc. 7. 29 *τῇ πόλει πάσῃ*, 4. 87 *ἐνμπάσῃ τῇ πόλει*, 2. 65 *ἡ ξυμπᾶσα πόλις*); but its omission in poetry being so common, it is strange that *πᾶσαν* should have been suspected here.—*μὴ... ἄπτεται*, not *οὐ*, since the relative clause is general ('such an one as does not...,' Lat. *qui* with subjunct.): cp. *O. C.* 1175 *ἂ μὴ | χρήσεις*. Instead of *δοῖς μὴ ἄπτεται* we should more often find *δοῖς ἂν μὴ ἄπτεται*: yet the instances of the indic. after *δοῖς* in general statement are not rare even in prose; cp. Thuc. 2. 64 *οἵτινες... ἥκιστα λυπούνται*,

ἀλλ' ἐκ φόβου του γλῶσσαν ἐγκλήσας ἔχει, 180
 κάκιστος εἶναι νῦν τε καὶ πάλαι δοκεῖ·
 καὶ μείζον' ὅστις ἀντὶ τῆς αὐτοῦ πάτρας
 φίλον νομίζει, τοῦτον οὐδαμοῦ λέγω.
 ἐγὼ γάρ, ἴστω Ζεὺς ὁ πάνθ' ὀρώων αἰεί,
 οὐτ' ἂν σιωπήσῃμι τὴν αἴτην ὀρώων 185
 στείχουσιν ἀστοῖς ἀντὶ τῆς σωτηρίας,
 οὐτ' ἂν φίλον ποτ' ἄνδρα δυσμενῇ χθονὸς
 θείμην ἐμαυτῷ, τοῦτο γινώσκων ὅτι
 ἡδ' ἐστὶν ἡ σφύζουσα, καὶ ταύτης ἐπι-
 πλέοντες ὀρθῆς τοὺς φίλους ποιούμεθα. 190

ject. ταγὸς: Blaydes, πρύμναν . . πόλεως. 180 ἐγκλήσας L: ἐγκλήσας Elmsley. Cp. on O. T. 1388. 182 μείζον'] In L the first hand wrote μείζον: another hand added ' after ν, indicating μείζον', but left the circumflex unchanged. μείζον, which Wakefield conjectured, is read by Nauck and others.—αὐτοῦ] αὐτοῦ L. 184 ἴστω] Nauck conject. ἴστωρ. 186 ἀστοῖς] ἄσσαν is conjectured by Dobree (*Adv.* i. 436)

ἐργῷ δὲ μάλιστα ἀντέχουσιν: *id.* ὅστις λαμβάνει.—ἐκ φ. του: cp. 111 νεικέων ἐξ ἀμφιλόγων.—ἐγκλήσας ἔχει (cp. 12), = a perf., in the sense 'has shut once for all,' 'keeps shut.' Distinguish the prose idiom, Dem. or. 9 § 12 Φερὰς...ἔχει καταλαβών, *has seized, and keeps*.—νῦν τε καὶ πάλαι, an emphatic formula ('seems, and has always seemed'), *El.* 676, *Ph.* 966: cp. *El.* 1049 πάλαι δέδοκται ταῦτα κού νεωστὶ μοι: *Il.* 9. 105 οἶον ἐγὼ νοέω, ἡμὲν πάλαι ἡδ' ἐτι καὶ νῦν.

182 f. μείζον': whoever recognises a friend more important than his country, —i.e. with stronger claims upon him: ἀντὶ τῆς...πάτρας instead of the simple gen., or ἡ with accus., as *Tr.* 576 ὥστε μῆτιν' εἰσιδὼν | στέρξει γυναῖκα κείνος ἀντὶ σοῦ πλέον. Cp. 638 (γάμος) μείζων φέρεσθαι, more important to win: *O. T.* 772 τῷ γὰρ ἂν καὶ μείζονι | λέξαιμ' ἂν ἡ σοί..., 'to whom more important,' i.e. with a better claim on my confidence,—nearer and dearer. μείζον (which was written by the first hand in L) is specious, —'a more important thing,' a greater good: cp. *Eur. Or.* 784 μέγα γὰρ ἡγήνεϊα σου, *Andr.* 209 ἡ Δάκαινα μὲν πόλις | μέγ' ἐστὶ. But Demosthenes, at least, seems to have read μείζον': for, in applying the verses to Aeschines, he paraphrases thus (or. 19 § 248): τούτων οὐδὲν Αἰσχίνης εἶπε πρὸς αὐτὸν ἐν τῇ πρεσβείᾳ, ἀλλ' ἀντὶ μὲν τῆς πόλεως τὴν Φιλίππου ξενίαν καὶ φιλίαν πολλῶν

μείζονα ἡγήσατο αὐτῷ καὶ λυσιστε-
 λεστέραν, ἐρῶσθαι πολλὰ φράσας τῷ σοφῷ Σοφοκλεῖ.—οὐδαμοῦ λέγω: *Aesch. Pers.* 497 θεοὺς δέ τις | τὸ πρὶν νομίζων οὐδαμοῦ, τότε ἤσχετο. *Eur. Andr.* 210 Σκύρον οὐδαμοῦ τῶν (nullo in numero habes). *Xen. Mem.* i. 2. 52 ὥστε μηδαμοῦ παρ' αὐτοῖς τοὺς δ' ἄλλους εἶναι πρὸς αὐτόν, 'so that the rest were nowhere with them in comparison to him.' So οὐδενὸς λόγου (or ἐν οὐδενὶ λόγῳ) ποιέσθαι, ἐν οὐδεμῇ μοίρᾳ ἄγειν, etc.

184 ἐγὼ γάρ. Here, as in *ἐμοὶ γάρ* above (178), γάρ introduces a reason; but here, again, the connection is obscured by the form of the sentence. The reason is contained in τοῦτο γινώσκων κ.τ.λ. (188). 'I have no esteem for a man who prefers popularity or private friendship to the good of the State (178—183); for (184) I well know that all private welfare depends on the welfare of the State; and so I should never commit the faults which I have just condemned in others.'—ἴστω is confirmed against the conjecture ἴστωρ (or ἴστωρ) by those passages in which it is joined with an accus., as *Il.* 7. 411 ὄρκια δὲ Ζεὺς ἴστω, 15. 36 ἴστω νῦν τόδε Γαῖα, etc.

188 οὐτ' ἂν σιωπήσῃμι. Applied to the actual case, Creon's words mean, 'I should never be deterred by fear of popular murmurs (cp. 692 ff.) from publishing such an edict as this against burying Polyneices, when I clearly saw

but, through some fear, keeps his lips locked, I hold, and have ever held, him most base; and if any makes a friend of more account than his fatherland, that man hath no place in my regard. For I—be Zeus my witness, who sees all things always—would not be silent if I saw ruin, instead of safety, coming to the citizens; nor would I ever deem the country's foe a friend to myself; remembering this, that our country is the ship that bears us safe, and that only while she prospers in our voyage can we make true friends.

and Shilleto (Dem. *De Falsa Legat.* p. 146): but see comment. **187** χθονός] L has πόλεως written above by S (not by the first hand). It was prob. a mere conjecture suggested by the schol., οὐκ ἂν κτησάμην φίλον τῆς ἐμῆς πόλεως δυσμενῆ: Nauck, however, places πόλεως in the text.—Lugebil conject. οὐτ' ἂν ποτ' ἄνδρα δυσμενῆ πόλει φίλον. **190** τοὺς φίλους] Gomperz suspects these words: Mekler conject. πλοῦς

that otherwise a disastrous precedent would be set. And though Polyneices was my nephew, I should never allow myself to recognise as friend or kinsman a man who had borne arms against the country.'

186 στείχουσιν ἀσποῖς. Demosthenes paraphrases this by στείχουσιν ἡμῶν (or. 19 § 248); whence Dobree and Shilleto surmised that he read ἄσπον (cp. *O. C.* 312 στείχουσιν ἡμῶν ἄσπον). Now I think that I can explain why Demosthenes so paraphrased. He is applying the verses to Aeschines (see above, n. on 182): τὴν δὲ ἄτην ὁρῶν στείχουσιν ἡμῶν, τὴν ἐπὶ Φωκίας στρατεῖαν, οὐ προείπεν οὐδὲ προεγγείλεν. The ἄτη which Aeschines saw approaching was the interference of Philip in the Sacred War,—his action against the Phocians. If Demosthenes had said στείχουσιν ἀσποῖς, this must have seemed to refer to the fellow-citizens of Aeschines,—the Athenians. The orator therefore modified the poet's phrase by substituting ἡμῶν,—a word vague enough to suggest the concern of other Greek states besides Phocis in the peril.—ἀντὶ τῆς σωτηρίας, added for emphasis; 'ruin, and not welfare, which a king is bound to promote.' (The art. τῆς is merely generic, as in τὴν ἄτην.) So *Tr.* 267 φανεῖς δὲ δοῦλος ἀνδρὸς ἀντ' ἐλευθέρου, a slave, and not a free man (as he ought to be): *O. T.* 1490 κεκλαυμένοι | πρὸς ὅλον ἔξεσθ' ἀντὶ τῆς θεωρίας.

187 ε. ἄνδρα δυσμενῆ χθονός; cp. Plat. *Lysis* 213 B τὸ φίλον ἂν εἴη φίλον τοῦ φιλοῦμένου...τὸ μισὸν δὲ πάλιν ἐχθρὸν

τοῦ μισουμένου. Andoc. or. 1 § 96 (in a νόμος) πολέμιος ἔστω Ἀθηναίων.—ἡμῶν with φίλον. Some mss. of Dem. (or. 19 § 247) give ἡμῶν in the quotation, but here the dat. is clearly better. θεῖμην 'hold' (rather than 'make'): cp. Tyr. 12. 1 οὐτ' ἂν μνηστῆμιν οὐτ' ἐν λόγῳ ἄνδρα τιθείμην.

189 ε. ἡ σφύρουσα, 'who bears us safe.' σφύρειν was esp. said of a ship or its captain: cp. Plat. *Gorg.* 511 D εἰάν . . ἐξ Ἀτλάντης δεῦρο σώσῃ, if she (ἡ κυβερνητική) has carried us safely from Aegina to Athens.—ταύτης κ.τ.λ. It is only while she remains upright, as we sail on board of her, that we can make real friends. ὁρθῆς (like ὄρθωσαν in 163) refers to the ship maintaining a safe stability, as opposed to capsizing: the contrast is given by ὑπέρτοις . . σελμασιν . . ναυτιλλεται in 716 (where see n.). So Cic. *Ep. ad Fam.* 12. 25. 5 ut rectam teneamus (navem).—τοὺς φίλους ποιοῦμεθα, we make the friends (whom we really make): since friends made at the cost of endangering or wrecking the ship of the State cannot properly be considered friends at all: they are φίλοι ἄφίλοι. For the use of the art., cp. Thuc. 2. 40 οὐ . . πάσχοντες εὖ ἀλλὰ δρώντες κτώμεθα τοὺς φίλους. The thought is like that ascribed to Pericles by Thuc. 2. 60, ἐγὼ γὰρ ἡγοῦμαι πόλιν πλείω ξύμπασαν ὀρθουμένην ὠφελεῖν τοὺς ἰδιώτας ἢ καθ' ἑκάστον τῶν πολιτῶν εὐπραγοῦσαν ἀθρόαν δὲ σφαλλομένην. καλῶς μὲν γὰρ φερόμενος ἀνὴρ τὸ καθ' ἑαυτὸν διαφθειρομένης τῆς πατρίδος οὐδὲν ἡσσώσῃ ξυναπόλλυται, κακοτυχῶν δὲ ἐν

τοιοῖσδ' ἐγὼ νόμοισι τήνδ' αὖξω πόλιν·
 καὶ νῦν ἀδελφὰ τῶνδε κηρύξας ἔχω
 ἀστοῖσι παίδων τῶν ἀπ' Οἰδίπου πέρι·
 Ἔτεοκλέα μὲν, ὃς πόλεως ὑπερμαχῶν
 ὄλωλε τήσδε, πάντ' ἀριστεύσας δορί, 195
 τάφῳ τε κρύνθαι καὶ τὰ πάντ' ἐφαγνίσαι
 ἃ τοῖς ἀρίστοις ἔρχεται κάτω νεκροῖς·
 τὸν δ' αὖ ξύναιμον τοῦδε, Πολυνείκην λέγω,
 ὃς γῆν πατρώαν καὶ θεοὺς τοὺς ἐγγενεῖς
 φυγὰς κατελθὼν ἠθέλησε μὲν πυρὶ 200
 πρῆσαι κατ' ἄκρας, ἠθέλησε δ' αἵματος
 κοινοῦ πάσασθαι, τοὺς δὲ δουλώσας ἀγειν,

καλοῦς. 191 αὖξω] Schneidewin conj. δέξω, or τήσδ' ἄρξω πόλεως. 193 τῶν γ,
 τῶνδ' L. 195 δορί L, with χε (i.e. χερὶ) written above by S. 196 ἐφαγνίσαι

εὐτυχοῦση πολλῷ μᾶλλον διασφύζεται.
 'Pericles Thucydides II. 60 Sophocles
 videtur respexisse, vel eum Sophocles,' is
 Dobree's remark (*Adv.* 2. 37); but there
 is no adequate ground for such a view.
 The verbal coincidence of *δρῆς* with *δρ-*
θουμένην may well have been accidental.
 What is really common to poet and his-
 torian is the general sentiment of Peri-
 cleon Athens. For another example of
 this, cp. *O. C.* 116 n.

191 νόμοισι, here, rules of conduct,
 principles, as *El.* 1043; cp. *O. C.* 907.—
αὖξω, pres. (used also in Attic prose):
 the Attic fut. was *αὖξήσω*. The pres.
 here expresses purpose ('I intend to
 make Thebes prosperous'). Cp. Plat.
Legg. 731 A φιλονεικεῖται δὲ ἡμῶν πᾶς
 πρὸς ἀρετὴν· ὁ γὰρ τοιοῦτος αὖξει τὰς
 πόλεις.

192 f. ἀδελφὰ τῶνδε, the more usu.
 constr.: but *O. C.* 1262 ἀδελφὰ τούτοιςιν
 (n.). This use of the word is freq. in
 Attic prose, as Plat. *Phaedr.* 276 D ὅσα
 τούτων ἀδελφά.—τῶν ἀπ' Οἰδίπου. In
 regard to origin, *ἐκ* is properly said of
 parents, ἀπό of ancestors: Isocr. or. 12
 § 81 τοὺς μὲν ἀπὸ θεῶν τοὺς δ' ἐξ αὐτῶν
 τῶν θεῶν γεγονότας. Cp. 466, 471, 1066;
Ph. 260 καὶ πατὴρ ἐξ Ἀχιλλέως. *Al.*
 202 χθονίων ἀπ' Ἐρεχθεῖδων. But poetry
 oft. has ἀπό of the parent, as *O. C.* 571
 κάφ' ὅτου πατὴρ γηγώς: while, again, *ἐκ*
 oft. denotes merely the stock (including
 progenitors above the parent): cp. 1056:

so ἀγαθοὶ καὶ ἐξ ἀγαθῶν (Plat. *Phaedr.*
 246 A), etc. The poetical indifference on
 this point is well seen in fr. 104, where
 τοὺς μὲν δυσσεβεῖς κακῶν τ' ἀπο | βλα-
 στόντας is opposed to τοὺς δ' ὄντας ἐσ-
 θλοὺς ἐκ τε γενναίων ἅμα | γεγῶτας.

195 f. δορί was the ordinary Attic
 form, occurring in prose (as Thuc. I. 128,
 4. 98), and was prob. used by Soph. as
 well as δόρει, which metre requires in *O.*
C. 620 (n.), 1314, 1386: cp. n. on *O. C.*
 1304.—τὰ πάντ' ἐφαγνίσαι, to perform
 all due rites over the grave; i.e. to make
 the proper offerings to the dead (*ἐναγί-*
σματα, *O. C.* 402 n.), esp. libations, *χοαί*.
 For *ἐπὶ* in the compound cp. *El.* 440
χοάς | οὐκ ἂν ποθ', ὃν γ' ἔκτεινε, τῷδ' ἐπέ-
 στεφε: *O. C.* 484 τάσδ' ἐπεύχεσθαι λι-
 τὰς, i.e. 'over' the rite. *ἐφαγνίσαι* is
 the reading of L; the force of the
 prep. is rightly given in the glosses, *ἐπὶ*
τῷ τάφῳ ἀγνίσαι τὰ πάντα, and *ἐπὶ τῷ*
τάφῳ ὁσίως ποιῆσαι. Though *ἐφαγνί-
 ζειν* is not elsewhere extant, there seems no
 reason to question it. *ἐφαγνίσαι* has
 been preferred by some, merely because
 that compound is recognised by the old
 grammarians (Suid., Hesych., Phryn-
 chus in Bekk. *Anecd.* 26). But *ἀφαγνί-
 ζειν* meant esp. to purify from guilt (*εὐρί-
 αρε*): Paus. 2. 31. 8 (of Orestes at Tro-
 zen) ἐκάθαιρον καὶ εἰστίων, ἐς δ' ἀφῆγνι-
 σαν, 'until they had purged him.' Simi-
 larly in midd., Eur. *Alc.* 1145 πρὶν ὡ
 θεοῖσι τοῖσι περτέροις | ἀφαγνίσσεται, until

Such are the rules by which I guard this city's greatness. And in accord with them is the edict which I have now published to the folk touching the sons of Oedipus;—that Eteocles, who hath fallen fighting for our city, in all renown of arms, shall be entombed, and crowned with every rite that follows the noblest dead to their rest. But for his brother, Polyneices,—who came back from exile, and sought to consume utterly with fire the city of his fathers and the shrines of his fathers' gods,—sought to taste of kindred blood, and to lead the remnant into slavery;

Ι, ἀφαγνίσαι τ.

197 ἔρχεται] Ludw. Dindorf conject. ἔρδεται.

201 πρήσαι]

she has made expiatory offerings to them. So ἀφαγνέω in Plut. *Mor.* 943 C (the souls of the good are to suffer only so long) ὅσον ἀφαγνεύσαι καὶ ἀποπνεύσαι τοὺς ἀπὸ τοῦ σώματος .. μιάσματος ('to purge away': perh. we should read ἀφαγνίσαι). The force of ἀπὸ is thus the same as in ἀφουσιόσθαι, and in ἀφιερώμεθα as used by Aesch. *Eum.* 451 ('I have been hallowed,' i.e. purified). The case of κάφαγιστεύσας below (247) is different from that of ἐφαγνίσαι here: it is, I think, for καὶ ἀφαγιστεύσας.

197 τοῖς ἀρίστοις, implying that, in his case, the αὐτόχειρ μίσημα (172) is to make no difference. Cp. *Ai.* 1379, where Odysseus offers to join in funeral honours to Ajax (notwithstanding his offence), μηδὲν ἑλλείπειν, ὅσον | χερὶ τοῖς ἀρίστοις ὠδράσιον πονεῖν βροτοῖς.—ἔρχεται κάτω: the χῶαι were supposed to pass through the earth, and to be drunk by the spirits of the dead: Aesch. *Ch.* 164 ἔχει μὲν ἦδη γαπτόους χῶας πατήρ: cp. *Od.* 10. 94, Eur. *Hec.* 535 ff. The dat., as *O. T.* 711 χρησμός .. ἦλθε Δαίω.

198 Ι has Πολυνείκην here, but Πολυνείκη in *O. C.* 375. Both forms are sound. From about 400 B.C. the Attic tendency of proper names in -ης was to pass from the 3rd to the 1st declension. Attic inscriptions of *circa* 410—350 B.C. give the acc. in -ην more often than that in -η. From *c.* 350 to 30 B.C. the gen. in -ου is far more frequent than that in -ους. Even proper names in -κλέης, which kept the acc. in -κλέα to *c.* 300 B.C., afterwards formed it in -κλήν. (No Attic inscript. gives -κλή.)—λέγω: see n. on 32 λέγω γὰρ Κάμῃ.

199 Ι. γῆν πατρίαν .. καὶ θεοὺς .. πρήσαι: cp. Aesch. *Th.* 582 (of Polynei-

ces) πόλιν πατρίαν καὶ θεοὺς τοὺς ἐγγενεῖς | πορθεῖν, στρατεύμ' ἐπακτὸν ἐμβεβληκόντα. But πέρσαι, for πρήσαι, would be a needless change here. 'To burn his country' means 'to burn his native city': so *O. C.* 1421 πάτραν κατασκάψαντι, when thou hast laid thy native city in ruins. θεοὺς πρήσαι is to burn the gods' temples and the ancient wooden images (βρέτη) therein: cp. Her. 8. 109 ἐμπιμπράς τε καὶ καταβάλλων τῶν θεῶν τὰ ἀγάλματα. Aesch. *Pers.* 809 οὐ θεῶν βρέτη | ἦδ' οὐδ' οὐδὲ πικμπράναι νεώς.—θ. τοὺς ἐγγενεῖς, of the race, here in a large sense, of the Cadmean stock: while θεοὶ πατρίοι are usu. rather the gods of one's own family (*O. C.* 756 n.). Cp. *El.* 428 πρὸς νῦν θεῶν σε λίσσομαι τῶν ἐγγενῶν.—κατελθόν, not καταχθελὺς ὑπὸ τῆς πόλεως: on the shield of Polyneices, Dikē was portrayed saying, κατὰ ξω δ' ἄνδρα τόνδε (Aesch. *Th.* 647). —ἠθέλησε μὲν .. ἠθέλ. δέ, rhetor. epana-phora (*O. C.* 610 φθίνει μὲν .. φθίνει δέ). Since πάσασθαι cannot govern γῆν .. καὶ θεοὺς, ἠθέλησε μὲν should in strictness have preceded γῆν.—πρήσαι. Prose would have used ἐμπρήσαι, though Thuc. has the pres. part. of the simple form (6. 94 πικμπραντες).—κατ' ἄκρας, here in its proper sense, of a town being sacked 'from top to bottom' (*Il.* 13. 772): cp. *O. C.* 1241 n.—αἵματος κ. πάσασθαι (πατέομαι), denoting the extreme of savage hatred; *Il.* 4. 35 ὦ μὲν βεβρώθοις Πριάμον: 24. 212 τοῦ ἐγὼ μέσον ἦπαρ ἔχοιμι | ἐσθέμεναι: Theogn. 349 τῶν εἰη μέλαν αἷμα πιεῖν.—τοὺς δέ .. εἶπεν, as if τῶν μὲν had preceded αἵματος. *O. T.* 1228 ὅσα | κεύθει, τὰ δ' αὐτίκ' εἰς τὸ φῶς φανεί. *Tr.* 117 στρέφει, τὸ δ' αὖτε. *Il.* 22. 157 παδραμέτην, φεύγων, δ' δ' ὅπισθε διώκων.

τοῦτον πόλει τῇδ' *ἐκκεκήρυκται τάφῳ
 μήτε κτερίζειν μήτε κωκύσαι τινα,
 εἴαν δ' ἄθραπτον, καὶ πρὸς οἰωνῶν δέμας 205
 καὶ πρὸς κυνῶν ἐδεστόν αἰκισθέντ' ἰδεῖν.
 τοιόνδ' ἐμὸν φρόνημα, κοῦποτ' ἐκ γ' ἐμοῦ
 *τιμῇ προέξουσ' οἱ κακοὶ τῶν ἐνδίκων.
 ἀλλ' ὅστις εὐνους τῇδε τῇ πόλει, θανῶν
 καὶ ζῶν ὁμοίως ἐξ ἐμοῦ τιμήσεται. 210
 ΧΟ. σοὶ ταῦτ' ἀρέσκει, παῖ Μενοικέως Κρέον,

Musgrave conject. *πέρσαι*. 203 ἐκκεκήρυχθαι (*sic*) τάφῳ MSS., and so Wolff, understanding λέγω. Musgrave's ἐκκεκήρυκται τάφῳ has been received by most later edd. But Nauck gives ἐκκεκήρυχθαι λέγω from the parody by Carneades in Diog. L. 4. 64, τοῦτον σχολῆς τῆσδ' ἐκκεκήρυχθαι λέγω, and so Wecklein. 206 αἰ κισθέντ' L, where the final α has been added by S, lest αἰκισθέντ' should be read. The spaces left by the scribe (as often) between other letters in the word show that the space

203 ε. The traditional ἐκκεκήρυχθαι τάφῳ can be explained only by supplying λέγω or the like. But in 196 κρύψαι and ἐφαγνίσαι depended on κηρύξας ἔχω in 192 (I have proclaimed to the people). It would be intolerably awkward to communicate the second part of the proclamation in an oblique form with the principal verb unexpressed: — '(I tell you that) it has been proclaimed.' The choice lies between (1) Musgrave's ἐκκεκήρυκται τάφῳ, and (2) Nauck's ἐκκεκήρυχθαι λέγω. In favour of (1) remark:—(a) τάφῳ is not, indeed, necessary with κτερίζειν, which can be used absolutely; as *Il.* 11. 455 αὐτὰρ ἐπεὶ κε θάνω, κτεριοῦσί με δῖοι Ἀχαιοί, 'will give me funeral honours': but, as the main point is that a τάφος is given to one brother and refused to the other, the addition of τάφῳ to the more general term κτερίζειν is plainly desirable here. (b) The misplacement of μήτε is due to the thought of κωκύσαι having come only after τάφῳ had been uttered (μήτε κτερίζειν μήτε κωκύσαι having been preferred to μὴ κτερίζειν μὴδὲ), and is not bolder than (e.g.) the misplacement of τε in *Ph.* 1411 f. αὐδὴν τὴν Ἡρακλέους | ἀκοῇ τε κλύειν λείσσειν τ' ὄψιν. (c) The MS. error may have arisen from a reminiscence of ἐκκεκήρυχθαι in 27. The line of Carneades (Diog. L. 4. 64), τοῦτον σχολῆς τῆσδ' ἐκκεκήρυχθαι λέγω, is no argument for λέγω in the text of Sophocles. What

could the parodist have made of τάφῳ? The tragic solemnity of the decree was the point of the parody, which uses ἐκκεκ. in a different sense from the poet's ('I proclaim that he is banished from this school': see on 27).

205 π. εἴαν δ': see on 29. Construe, ἄθραπτον, αἰκισθέντ' ἰδεῖν, mangled for all to see, δέμας καὶ πρὸς οἰωνῶν καὶ πρὸς κυνῶν ἐδεστόν, in the body (acc. of respect) which birds and dogs devour. L favours αἰκισθέντ': but this is a point on which our MSS. have little weight. Reading αἰκισθέντ', it would be also possible to take ἐδεστόν as masc., with a slight pause after it; but this seems less good. With αἰκισθέντ' τ', δέμας is accus. in appos.: leave him unburied, a body eaten (etc.), and mangled. Some recent edd. prefer this.—δέμας of a corpse, as 903, *El.* 756, *Eur. Or.* 40 etc.: in Hom. always of the living, who has σῶμα only of the dead: in Attic σῶμα is said of either.—ἰδεῖν: the aor. inf., as in the epic θαῦμα ἰδεῖσθαι, since the aor. suggests the moment at which the startling sight catches the eye, whereas the pres. inf. would suggest continued gazing.

207 ε. φρόνημα: on 176.—ἐκ γ' ἐμοῦ, by an act of mine (cp. 63, 93), while ἐν γ' ἐμοῖ in a negative sentence=(not) if I can help it (*O. C.* 153).

208 The MSS. have τιμὴν προέξουσ' .. τῶν ἐνδ., shall have honour before the just, schol. ἔξουσιν πρὸ τῶν δικαίων. Such

—touching this man, it hath been proclaimed to our people that none shall grace him with sepulture or lament, but leave him unburied, a corpse for birds and dogs to eat, a ghastly sight of shame.

Such the spirit of my dealing; and never, by deed of mine, shall the wicked stand in honour before the just; but whoso hath good will to Thebes, he shall be honoured of me, in his life and in his death.

CH. Such is thy pleasure, Creon, son of Menoeceus,

Between ν and τ is consistent with his having meant *αἰκισθέντ'.*—*αἰκισθέντ' τ'.* 207 *ἐκ γ' ἐμοῦ* L, with *γρ. ἐξ ἐμοῦ* written in the marg. by S. 208 *τιμῇ* MSS.: *τιμῇ* Pallis. 211 *Κρέον* L has *κρέον*, but the *ο* has been made from *ω* by erasure. Cp. on O. T. 637. For *Κρέον*, Seyffert conject. *κυρεῖν*: Martin, *ποιεῖν*: Bellermann, *τὸ δρᾶν*. Keeping *Κρέον*, Nauck would alter *σοὶ ταῦτ' ἀρέσκει* to *σὺ ταῦτα δρᾶσεις*: Hartung would write *σοὶ ταῦτ' ἀρέσκει δρᾶν*, *Μενουκίως καὶ Κρέον* (and so Blaydes, with *ταῦτ'*

a constr. of *προέχω* occurs nowhere else. But the objection to rendering, 'shall have the advantage of the just in honour' (*τιμῇ* as acc. of respect) is that, after *προέχειν* in this sense, the *point* of advantage was regularly expressed by the *dat.*: see examples on O. C. 1007. *τιμῇ* (A. Pallis) is most probable, since either *TIMHI* or *τιμη* might easily have become the accus. before the verb. Hermann read *προεξέσκει* (which I do not understand) because of the hiatus (but cp. O. T. 351 *προείπας*, *id.* 107 *αὐτοέντας*); and because the honours claimed for Polynices are only equal, not superior. But Creon's meaning is explained by vv. 514 ff.: the honour is greater for a public foe than for a patriot.

210 *τιμῇσεται*: cp. on 93.

211 *ε*. I print Dindorf's *καὶ* for *καί* in v. 212, not as thinking it certain, but because, with the least change, it gives a satisfactory construction. Soph. has this crasis in fr. 428 *φθίων τε μέμψιν κελὶ θεοδὶ ἀμαρτάνων*. Cp. Plat. *Rep.* 538 *ε* *παρόντων τι δρᾶσαι ἢ εἰπεῖν εἰς αὐτοὺς* ('with regard to them'). For the place of the prep., cp. 367, O. T. 734 *Δελφῶν παρὶ Δαυλίας*. With the MS. reading, the accusatives in v. 212 must be governed by *σοὶ ταῦτ' ἀρέσκει* as *= σὺ ταῦτα δρᾶσαι διανοεῖ*. Greek was bold in constructions *κατὰ σύνεσιν*, and might possibly have tolerated this: but it seems improbable. In the apparently similar instances the periphrasis for the transitive verb always contains a noun di-

rectly suggestive of that verb: as Eur. *Ion* 572 *τοῦτο κἄμ' ἔχει πόθος=τοῦτο κἄγώ ποθῶ*: Aesch. *Ag.* 814 *φθορὰς... ψήφους ἔθεντο*: *Suppl.* 533 *γένος... νέωσον αἶνον*: *Theb.* 289 *ῥακυροῦσι τάρβος... λείων*: Dem. or. 19 § 81 *τεθνήναι τῷ φόβῳ... ξένους*. Nor can the accusatives in v. 212 be explained as mere accus. 'of respect'; nor as if, by a euphemism, *παθεῖν* were understood.—There is much in favour of the view that *Κρέον* in v. 211 has displaced an infin., such as *παθεῖν*, *λαβεῖν*, *λαχεῖν*, *ποιεῖν*, or *τὸ δρᾶν*. In v. 1098 L has *εὐβουλίας δεῖ, καὶ Μενουκίως, λαβεῖν*, where later MSS. have *Κρέον* in place of *λαβεῖν*: see n. there. If *Κρέον* is not genuine in v. 211, then it is much more likely to have been a mere gloss on *καὶ Μενουκίως* than a corruption of a similar word. The conjecture *κυρεῖν*, then, merits no preference; though the acc. *ταῦτα* could stand with it (Aesch. *Ch.* 714 *κυροῦντων... τὰ πρόσφορα*, Eur. *Hec.* 699 *ἐπ' ἀκταῖς νῦν κυρῶ*).—Brunck wrote *ταῦτ'*, understanding *ἀρέσκει* (*με*) *ταῦτά σοι*, 'my view is the same as yours.' But *ταῦτ'* is right. The Chorus say—'Such is my lord's pleasure. And, of course, he can do as seems him good.' Their tone is sufficiently interpreted by vv. 216, 220, 278. Cp. Her. i. 119 (*Harpagus* to *Astyages*) *ἔφη... ἀρεστὸν εἶναι πᾶν τὸ ἐν βασιλείᾳ ἔρῃ*. The Chorus do not oppose Creon; but they feel a secret misgiving; they wish at least to remain passive.

τὸν τῆδε δύσνον *κὰς τὸν εὐμενῇ πόλει.
νόμῳ δὲ χρῆσθαι παντί που γ' ἐνεστί σοι
καὶ τῶν θανόντων ^ἡχωπόσοι ζῶμεν πέρι.

KP. ὡς ἂν σκοποὶ νυν ἦτε τῶν εἰρημένων. 215

XO. νεωτέρῳ τῷ τοῦτο βαστάζειν πρόθεσ.

KP. ἀλλ' εἰς' ἐτοιμοὶ τοῦ νεκροῦ γ' ἐπίσκοποι.

XO. τί δῆτ' ἂν ἄλλο τοῦτ' ἐπεντέλλοις ἔτι;

KP. τὸ μὴ ἵπχωρεῖν τοῖς ἀπιστοῦσιν τάδε.

XO. οὐκ ἔστιν οὕτω μῶρος ὃς θανεῖν ἐρᾷ. 220

KP. καὶ μὴν ὁ μισθός γ' οὗτος· ἀλλ' ὑπ' ἐλπίδων
ἄνδρας τὸ κέρδος πολλακίς διώλεσεν.

ΦΥΛΑΞ.

ἀναξ, ἐρῶ μὲν οὐχ ὅπως τάχους ὑπο

for ταῦτ'). 212 Leaving v. 211 unchanged, M. Schmidt and Todt conject. *δρᾶν*

τὸν τε δύσνον; Wecklein, *ἐς τὸν τε δύσνον*. Dindorf would merely change *καὶ* to *κἀς*.

213 παντί πουτ (*sic*) ἐνεστί σοι L. The later MSS. have *πού τ'* or *ποτ' ἐνεστί σοι*.

Erfurdt conject. *πού γ'*: C. Winckelmann, *σοὶ γ' ἐνεστί που*: Dindorf, formerly *που* *μέτεστί σοι*, then *που* *πάρεστί σοι*. 215 *ὡς ἂν σκοποὶ νυν ἦτε* MSS. Schneidewin

conject. *ὡς οὖν . . ἦτε*: Dindorf, *πῶς ἂν . . εἴτε*: Todt, *ὅπως σκοποὶ δ' ἔσεσθε*: Nauck,

καλῶς: σκοποὶ νυν ἔστε: Semitelos, *ὡς οὖν σκοποὶ μενεῖτε*. 217 νεκροῦτ' L: the τ'

is somewhat like τ, but the first hand certainly did not mean γ', as may be seen by

comparing 207 (ἐκ γ'), and 221 (μισθός γ'). The error is like *πουτ'* in 213.—νεκροῦ γ'

213 L. In παντί που γ' the enclitic *που* closely adheres to *παντί*, and *γε* emphasises the whole expression; as in *El.* 1506, *ὅστις πέρα πράσσει γε τῶν νόμων θέλει*, the *γε* emphasises the whole phrase *πέρα πράσσειν*. The transposition *σοὶ γ' . . που* is open to the objection that *παντί*, not *σοὶ*, claims the chief emphasis. *παντί που πάρεστί σοι* has also been proposed. But *ἐνεστί* is slightly more suitable to this context, because more suggestive of *tacit disapproval*. 'It is possible for you' ('but we doubt whether it is expedient'). *πάρεστί σοι* is generally said rather when the speaker means, 'it is easy for you,' or 'it is open to you,'—in seconding a wish of the other person, or in making an offer to him. *Rh.* 364 *τάλλα μὲν πάρεστί σοι | πατρὶ' εἰσεῖναι*. Cp. *O. T.* 766.—*παντί που μέτεστί σοι*, which some prefer, is still less suitable here. It would imply a right shared by the King with some other man or men (cp. on 48).—Though the antecedent (*ἡμῶν*) to *χωπόσοι ζῶμεν* is understood, *πέρι* can stand at the end of the verse, since such a relative clause was felt al-

most as a noun-case: see on 35. Cp. *Eur. Ion* 560 *ἢ θίγω δῆθ' αἶ μ' ἐφυσαν*; (= *τῶν φυσάντων*).

215 *ὡς ἂν . . ἦτε* can be explained only by an ellipse of *ἐπιμελεῖσθε* or the like. After verbs of 'taking care,' the usu. constr. is *ὅπως* with fut. indic.; but *ὡς ἂν* with subj. is sometimes found, as *Xen. Hipparch.* 9. 2 *ἐπιμελεῖσθαι ὡς ἂν πραχθῇ . . ἢν μή τις ἐπιμελήται ὡς ἂν ταῦτα περαινῇται*. In elliptical phrases, where a precept or charge is given (*ὅρα*, etc., being understood), the regular constr. is *ὅπως* with fut. ind., as *Lys.* or. 1. 21 *ὅπως τοῖσιν ταῦτα μηδεὶς ἀνθρώπων πείσεται*. The elliptical *ὅπως μὴ* with subjunct. is different,—'take care less,'—a deferential way of hinting an objection (*Plat. Crat.* 430 D), like the simple elliptical *μὴ* with subjunct. *O. C.* 1180. Since, however, *ἐπιμελεῖσθαι* could be followed by *ὡς ἂν* with subjunct., it is conceivable that *Soph.* should write *ὡς ἂν σκοποὶ ἦτε* instead of the usual *ὅπως σκοποὶ ἔσεσθε*. I cannot think, with Wecklein, that the sentence is broken off, as though Creon said,—'In order that ye

touching this city's foe, and its friend; and thou hast power, I ween, to take what order thou wilt, both for the dead, and for all us who live.

CR. See, then, that ye be guardians of the mandate.

CH. Lay the burden of this task on some younger man.

CR. Nay, watchers of the corpse have been found.

CH. What, then, is this further charge that thou wouldst give?

CR. That ye side not with the breakers of these commands.

CH. No man is so foolish that he is enamoured of death.

CR. In sooth, that is the meed; yet lucre hath oft ruined men through their hopes.

Enter GUARD.

My liege, I will not say that I come breathless from

Bruck. 218 ἄλλω L, with o written over ω by the first hand. ἄλλω and ἄλλο r. Bruck conject. ἄλλο τοῦδ': Pallis, ἀλλ' ἐκ τοῦδ' (or ἐκ τῶνδ'). 219 'πιχωρεῖν L first hand, but an early hand has changed ω to ε. Schol., μὴ ἐπιτρέπειν μηδὲ συγχωρεῖν τοῖς ἀπειθοῦσιν,—showing that he, too, read 'πιχωρεῖν, which almost all the later MSS. have. L² has ἐπιχειρεῖν, but with the gloss ἐπιτρέπειν (see Campbell). 220 ΘΥΛΑΞ] In L the designation of the speaker is ἀγγ, with ε written above (ἀγγελος): below, at v. 384, it is αγγ, but with φύλαξ in the margin. In L's list of the Dramatis Personae (prefixed to the play) it is φύλαξ ἀγγελος. τάχους MSS.: σπουδῆς Arist. *Rhet.* 3. 14

may be watchers of my mandate,—being about to add, μὴ ἐπιχωρεῖτε.—Dindorf's πῶς ἀν...εἶτε is supported by usage, as *O. T.* 765 πῶς ἀν μύλοι δῆθ' ἡμῖν ἐν τάχει πάλιν; Nauck (*Cur. Eur.* 11. 79) refuses εἶμεν and εἶτε to tragedy, but is not convincing. In *O. T.* 1046 εἰδεῖν' (for εἰδείητε) is certain: and εἶτε for εἶητε is strictly parallel. εἶτε occurs in *Od.* 21. 195 ποῖοι κ' εἶτ' Ὀδυσῆι ἀμυνέμεν, εἰ ποθεν ἔλθοι; In *Eur. Alc.* 921 ἡμεν might replace εἶμεν: though in *Hipp.* 349, at least, the opt. εἶμεν seems required. But πῶς ἀν εἶτε is here less fitting than ὡς ἀν ἦτε, because a request is less suitable than an injunction.—σκοποῖ, φύλακες, who watch to see that no one breaks the edict.—νῦν is better than νῦν.—τῶν εἰρ., the commands: cp. *Aesch. Ag.* 1620 σωφρονεῖν ἐρημένον, *Her.* 7. 26 εἶρητο συλλέγεσθαι...στρατόν.

2162 πρόθεσ τοῦτο, set him this as a task (cp. 1249), βαστάζειν, for him to take in hand (*suscipere*); the act. inf. as *O. C.* 231 πόνον...ἀντιδίδωσιν ἔχειν. For the lit. sense of the verb cp. *Al.* 827 ὡς με βαστάσῃ | πεπνῶτα (raise me).—τοῦ νεκροῦ γ': but ἐπισκοποῖ τῶν δατῶν are still needed.

218 ε. τί δῆτ' ἀν...ἐπεντάλλοις=τί δῆτ' ἀν εἴη...δ ἐπεντέλλαις; cp. *O. C.* 647 μέγ' ἀν λέγοις δώρημα: *Ph.* 26.—The reading ἄλλω is a bad one, for the contrast is between commands, not persons; and an awkward ambiguity would arise, since τοῦτο might then seem to mean the watching of the corpse.—ἐπιχωρεῖν, *accedere*, to join their side: *Thuc.* 4. 107 δεξιόμενος τοὺς ἐβελήσαντας ἐπιχωρήσαι...κατὰ τὰς σπονδάς. *Arist. Mirab.* 133 τοῦτω τῷ ἐπιγράμματι ἐπεχώρησε καὶ ὁ τόπος ἐκείνος (corroborated it).—ἀπιστοῦσιν=ἀπειθοῦσιν: 381, 656.—τάδε, cogn. acc.: cp. 66.

220 π. δε (instead of ὥστε) ἐρῶ, a constr. most freq. in negative sentences, usu. with ὅστις (*Dem.* or. 1 § 15 τίς οὕτως εὐθὺς ἐστὶν...ὅστις ἀγνοεῖ), or δε ἀν and opt. (*Plat. Rep.* 360 B οὐδεὶς ἀν γένοιτο οὕτως ἀδαμάντιος, δε ἀν μείνῃς). But it occurs also in affirmative sentences, as *Eur. Andr.* 170 ἐς τοῦτο δ' ἦκει ἀμαθίας...ἡ...τολμῆς. Cp. *Her.* 4. 52.—καὶ μὴν (lit., 'and verily') here confirms the last speaker's remark by adding an assurance that disobedience does indeed mean death; while γ' after μισθός emphasises that word. 'And I can tell you that the

^{ἄσμι}
 δύσπνους ἰκάνω, κούφον ἐξάρας πόδα·
 225
 πολλὰς γὰρ ἔσχον φροντίδων ἐπιστάσεις,
 ὁδοῖς κυκλῶν ἑμαντὸν εἰς ἀναστροφὴν·
 ψυχὴ γὰρ ἡῦδα πολλὰ μοι μυθονμένη/
 230
 "τάλας, τί χωρεῖς οἱ μολῶν δώσεις δίκην;
 τλήμων, μένεις αὖ; κεῖ τὰδ' εἴσεται Κρέων
 ἄλλον παρ' ἀνδρός, πῶς σὺ δῆτ' οὐκ ἀλγυνεῖ;"
 τοιαῦθ' ἐλίσσων ἦνυτον σχολῇ βραδύς,
 χούτως ὁδὸς βραχεῖα γίγνεται μακρά.
 τέλος γε μέντοι δεῦρ' ἐνίκησεν μολεῖν

§ 10, and so Dindorf, Hartung, Nauck, Wecklein. 225 ἔσχον L: εἶρον γ.—φρον-
 τίδων] Nauck conj. δεῦρ' ἰών. 229 μένεις αὖ;] In L the first hand seems to have
 written μέν εἰ σαῦ (μέν εἰς αὖ): a corrector has wished to make this into μένεις αὖ, the
 reading of most of the later MSS. (including A), but has left the accent on μέν (cp. n.

requital of disobedience is that.' For
 καὶ μὴν so used, cp. O. T. 836, 1004 f.,
 El. 556.—τὸ κέρδος, 'gain,' i.e., as ἐλπί-
 δων shows, the prospect of gain, with the
 generic art. (cp. 1242): so fr. 749 τὸ
 κέρδος ἦδύ, κὰν ἀπὸ ψευδῶν ἔρ.—διώλεσεν,
 gnomic aor.

228 ἐρῶ μὲν οὐχ: cp. on 96.—ὅπως
 = ὅτι, as O. T. 548: cp. El. 963 μηκέτ'
 ἐλπίσῃς ὅπως | τεύξει. This use is rare in
 Attic prose (for after θανμάζω, etc., ὅπως
 = 'how'), though freq. in Her., as 2. 49
 οὐδὲ φήσω ὅπως...ἐλαβον. Yet cp. Plat.
 Euthyd. 206 E οὐκ ἔχω ὑμῖν πῶς ἀμφισβη-
 τοῖν...ὅπως οὐ πάντα ἐγὼ ἐπίσταμαι.—
 τάχους ὕπο is the reading of the MSS.
 Aristotle quotes this verse as an example
 of a προοίμιον used by the speaker to
 avert a danger from himself, and gives it
 thus:—ἀναξ, ἐρῶ μὲν οὐχ ὅπως σπουδῆς
 ὕπο (Rhet. 3. 14 § 10). Hence some edd.
 adopt σπουδῆς, as coming from a source
 older than our MSS. But, since τάχους
 is free from objection, such a change
 is unwarrantable. Aristotle's quotations
 seem to have been usually made from
 memory, and his memory was not in-
 fallible. To take only three examples
 cited by Bellermann, we find: (1) El.
 256 ἀλλ' ἢ βία γὰρ ταῦτ' ἀναγκάσει με
 δρᾶν, quoted Metaphys. 4. 5 ἀλλ' ἢ βία με
 ταῦτ' ἀναγκάσει ποιεῖν: (2) O. T. 774
 ἐμοὶ πατήρ μὲν Πόλυβος ἦν, quoted Rhet.
 3. 14 § 6 ἐμοὶ πατήρ ἦν Πόλυβος: (3) Ant.
 911 μητρὸς δ' ἐν ἄιδου καὶ πατρὸς κεκευθό-
 τω, quoted Rhet. 3. 16 § 9 with βεβηκό-
 τω as last word. So Il. 9. 592 κῆδε'
 δσ' ἀνθρώποισι πέλει τῶν ἄστῃ ἀλγῇ |

ἀνδρας μὲν κτείνουσι, is quoted Rhet. 1. 7
 § 31 with ὅσσα κάκ' substituted for the
 first two words, and λαοὶ μὲν φθινύθουσι
 for the last three.

224 α. ἐξάρας (α), aor. part., not pres.,
 because, as ἐξ- shows, the notion is,
 'having set in nimble movement' (at
 starting). Cp. Eur. Trō. 342 μὴ κούφον
 αἶρη βῆμ' ἐς Ἀργείων στρατόν.—φροντί-
 δων, possessive gen. with ἐπιστάσεις,
 halts belonging to thoughts, i.e. caused
 by them. Others understand, 'halts for
 thought' (made in order to reflect),—
 which is less simple. Cp. Arist. De
 Anim. 1. 3 (p. 407^a 32) ἡ νόησις τοῖς
 ἡρεμήσει τῶν καὶ ἐπιστάσει (halt) μάλλον
 ἢ κινήσει.—ὁδοῖς, locative dat.; cp.
 O. C. 553 ὁδοῖς | ἐν ταῖσδ', 'in this way
 coming.'—κυκλῶν = περιστρέφων.

227 ψυχὴ γὰρ ἡῦδα κ.τ.λ. The
 naïveté consists in the direct quotation
 of what his ψυχὴ said, rather than in the
 statement that it spoke; thus Hor. Sat. 1.
 2. 68 (quoted by Schneid.) is really simi-
 lar,—Huic si...Diceret haec animus. Take
 πολλὰ with μυθονμένη only. I do not
 think that ἡῦδα...μυθονμένη was meant
 to mark garrulity; the language is not
 homely enough: rather it is simply,—
 'found a voice, speaking many things.'
 ἔφη λέγων is not similar (Ai. 757).—Cp.
 Launcelot Gobbo in Shakspeare's Merch. 2. 2:
 Certainly my conscience will serve me to
 run from this Jew my master. The fiend
 is at mine elbow and tempts me...My
 conscience says, 'Launcelot, budge not,'
 'Budge,' says the fiend. 'Budge not,'
 says my conscience.

speed, or that I have plied a nimble foot; for often did my thoughts make me pause, and wheel round in my path, to return. My mind was holding large discourse with me; 'Fool, why goest thou to thy certain doom?' 'Wretch, tarrying again? And if Creon hears this from another, must not thou smart for it?' So debating, I went on my way with lagging steps, and thus a short road was made long. At last, however, it carried the day that I should come hither—to

on 182). This accent suggests that the scribe of L had μένεις in his archetype.—κεί L, but by correction, prob. from καί, which some of the later MSS. (as A) have, while others have εἰ. 281 σχολῇ βραδύς MSS.: schol. in marg. of L, γρ. ταχύς. Seyffert

228 εἰ τάλας...τλήμων, nom., not voc., because each is rather a comment ('hapless that thou art!') than properly an address: so O. C. 185 ὦ τλάμων, id. 753 ὦ τάλας ἐγὼ, Eur. Med. 61 ὦ μῶρος. —μένεις is better than μανίς, since, 'are you tarrying again?' (his halts having been frequent, 225) is more graphic than, 'will you tarry again?'—αἶ cannot mean here, 'on the contrary' (i.e. instead of going on).—πῶς...οὐκ, as O. T. 937, 976, etc.—ἀλγυνέ, pass.: cp. on 93 ἐχθαρεῖ.

281 ἄλίσσων, turning over and over in the mind: cp. on 158 ἐρέσσω.—ἦντον (sc. τῇ ὁδῷ), gradually made my way (impf.); whereas ἦνσα would have suited a quick journey. Cp. this impf. in Plat. Symp. 127C οὐδαμῇ ταύτη ἦντον, 'they could make no progress by that means.' Soph. has this tense also in Tr. 319 (ἔργον ἦντον): cp. below, 805. In Dem. or. 21 § 104 our MSS. give οὐδὲν ἦνε. For the use of the verb in ref. to journeys, cp. Thuc. 2. 97 (ὁδὸς) ἡμερῶν ἀνδρὶ εὐζώνῳ τριῶν καὶ δέκα ἀνύσαι. The Attic pres. seems to have been ἀνύω as 'to accomplish,' or 'to make way,' but ἀνέω as 'to hasten.' Ar. Plut. 413 μὴ νυν διὰ τριβ' ἀλλ' ἀνε: Ran. 606 ἀνέτω: though in Plut. 606 οὐ μέλλω | χρὴ σ', ἀλλ' ἀνέω, some MSS. have ἀνέτω (see Pors. on Phoen. 463). This is the distinction meant by the grammarian in Bekk. Anecd. 411. 28 ἀνύττειν (sic) οἱ Ἀττικοὶ ὅπερ ἡμεῖς, ἀνέω δὲ τὸ σπεύδαν. (The aspirated forms lack good evidence.) Cp. ἀρώ, Attic ἀρότω.

σχολῇ βραδύς, reluctantly and slowly; the opposite of σὺν σπουδῇ ταχύς (Ph. 1223), with eagerness and speed. σχολῇ oft.= 'at a slow pace' (παρεύεσθαι, Xen. An. 4. 1. 16; ὑποχωρεῖν, Thuc. 3. 78).

As βραδύς could mean 'sluggish' (O. C. 306), we might here refer σχολῇ to pace, and βραδύς to reluctance; but, though the common use of σχολῇ in regard to pace helps to make it suitable here, it is better, in this context, to give σχολῇ the moral and βραδύς the physical sense. For σχολῇ combined with another word in such an expression, cp. Polyb. 8. 30 σχολῇ καὶ βάδην ποιῆσθαι τὴν πορείαν. There is no lack of point. Such a messenger ought to have come σπουδῇ ταχύς.—The conjecture σπουδῇ βραδύς is (I think) not only wrong but bad. It would mean, 'slow in my haste'; eager to arrive, yet moving slowly. σπεύδω βραδέως, to which it is supposed to allude, meant, 'never remit your efforts, but advance circumspectly towards your aim': *festina lente* (on which see Erasmus in the *Adagia*); *Eile mit Weile*; Goethe's *Ohne Hast, ohne Rast*. (σπεύδω βραδέως was a favourite maxim of Augustus, Suet. Aug. 25; Gellius 10. 11 § 5, on whom, as often, Macrobius has drawn, Sat. 6. 8. 9.) The frightened and irresolute φύλαξ, —sent, sorely against his will, on a hateful errand,—had no more σπουδῇ than Mr Facing-both-ways. Wecklein, keeping σχολῇ, supposes the Guard to mean, 'this was a case of σχολῇ βραδύς, not σπουδῇ βραδύς,'—an improbably obscure and feeble jest at such a critical moment. The variant given by the schol., σχολῇ ταχύς, would be an oxymoron, designedly comic; 'I took my time about hurrying,' 'twas but a laggard haste that I made.' A cheerful epigram of this sort would better suit a mind more at ease.

283 τέλος γὰρ μέντοι, at last, however; γὰρ emphasising the word before it: O. T. 442 n.—ἐνίκησεν, impers., as Thuc. 2. 54 ἐνίκησε δὲ...λοιμὸν εἰρησθαι (the opinion prevailed that...): Her. 6. 101 ἐνικά μὴ

- σοί· κεί τὸ μηδὲν ἐξερῶ, φράσω δ' ὅμως.
 τῆς ἐλπίδος γὰρ ἔρχομαι δεδραγμένος, ✓ 235
 τὸ μὴ παθεῖν ἂν ἄλλο πλὴν τὸ μόρσιμον.
 ΚΡ. τί δ' ἐστὶν ἂνθ' οὗ τήνδ' ἔχεις ἀθυμίαν;
 ΦΤ. φράσαι θέλω σοι πρῶτα τάμαντοῦ· τὸ γὰρ
 πρᾶγμ' οὐτ' ἔδρασ' οὐτ' εἶδον ὅστις ἦν ὁ δρῶν,
 ↓ οὐδ' ἂν δικαίως ἐς κακὸν πέσοιμί τι. 240
 ΚΡ. εἰ γε στοχάζεται κάποφράγνυσαι κύκλῳ
 ✓ τὸ πρᾶγμα· δηλοῖς δ' ὥς τι σημαίνων νέον.

conject. σπουδῇ βραδύς. 234 σοί κ' εἰ L (the apostrophe after κ from a later hand). Erfurdt, κεί σοι: Hartung, σοί δ' οὖν.—φράσω δ'] φράσαι δ' Wunder; φράσω (without δ') Wecklein. 235 πεπραγμένος L, with schol. ἐπὶ γὰρ τῆς ἐλπίδος νευικημένος ἐλήλυθα. ἢ οὕτως ἀντειλημμένος τῆς ἐλπίδος ἐλήλυθα. We have here two commentators: the first was attempting to explain πεπραγμένος: the second read δεδραγμένος, which is in E (with φαρ written above) and V²: while in Aug. b and V⁴ is the gl., γρ. δὲ καὶ δεδραγμένος. The rest of the later mss. have either πεπραγμένος (as A, L³), or πεφραγμένος (as Aug. b, Vat., V⁴).—Dindorf wrote πεφραγμένος.—Semitelos conject.

ἐκλιπεῖν τὴν πόλιν. That μολεῖν should not be regarded as the subject to ἐνίκησε, is shown by such an example as Her. 8. 9 ἐνίκα τὴν ἡμέρην ἐκείνην αὐτοῦ μέλιντας τε καὶ αὐλισθέντας μετέπειτα νύκτα μέσσην παρέντας πορεύεσθαι, where the length of the interval excludes such a view. The personal constr. occurs below, 274; cp. Thuc. 2. 12 ἦν...Περικλέους γνώμη...νευικηκῆς.

234 σοί with μολεῖν. In Attic prose a dat. of the person after ἔρχομαι is freq., and oft. can be rendered (as here) only by 'to,' though it is properly rather a dat. of interest. Thus Thuc. 1. 13 'Ἀμεινοκλῆς Σαμίους ἦλθε' = 'A. came to the Samians,' though the primary notion is, 'the Samians enjoyed the advantage of A.'s coming' (to build triremes for them). So id. 1. 27 ὡς αὐτοῖς...ἦλθον ἀγγελοί: Plat. Prot. 321 C ἀποροῦντι δὲ αὐτῷ ἐρχεται Προμηθεύς. In poetry this dat. is freely used after verbs of motion, but the idea of interest is always traceable; cp. 186 n. Aesch. P. V. 358 ἀλλ' ἦλθεν αὐτῷ Σηνοῖς ἀγρυπνῶν βέλους. So here, μολεῖν σοί is not strictly a mere equiv. for μολεῖν πρὸς σέ, but implies Creon's interest in the news. The notion is, 'to come and place myself at your disposal.' For the emphatic place of σοί, cp. 273 (and 46 n.); for the pause after the first syllable of the verse, 250, 464.—καί, 'and if': not, 'even if.' If καί were taken

as = 'even,' there would be a very harsh asyndeton, whether the stop were at σοί, or (as Nauck places it) after μολεῖν. It is true that καί could mean 'even,' without causing an asyndeton, if we adopted Wecklein's tempting φράσω for φράσαι δ': but the latter is confirmed by O. T. 302 εἰ καὶ μὴ βλέπεις, φρονεῖς δ' ὅμως (where see n.),—δὲ introducing the apodosis after a concessive protasis. For καί as = 'and if,' cp. Ai. 447, 1057. The transposition καί σοί is improbable, as destroying the significant emphasis and pause on σοί.—τὸ μηδὲν, what is as nought,—a tale of simple discomfiture: since he can only report the deed, without giving any clue to the doer. Cp. Tr. 1107 κἂν τὸ μηδὲν ὦ: Ai. 1275 ἥδη τὸ μηδὲν ὄντας ἐν τροπῇ δορός.

235 εἰ τῆς ἐλπίδος, not 'hope,' but 'the hope'—defined in next v.—δεδραγμένος is certain. Il. 13. 393 κένως δεδραγμένος (and 16. 486). Diod. 12. 67 δράσασθαι καιροῦ. (Cp. Shaks. Per. 1. 1. 49 Grippe not at earthly joys.) Here the phrase is meant to be homely. The v.l. πεφραγμένος was simply an attempt to mend L's πεπραγμένος. We should require the dat. with it. The gen. cannot be justified by instances in which poetry uses a gen. of the agent without πρό, after pass. part., as Ai. 807 φωτὸς ἠπατημένη, Eur. Or. 497 πηγῆς θυγατρός, etc.—τὸ μὴ παθεῖν ἂν = ὅτι οὐ

thee; and, though my tale be nought, yet will I tell it; for I come with a good grip on one hope,—that I can suffer nothing . . . but what is my fate.

CR. And what is it that disquiets thee thus?

GU. I wish to tell thee first about myself—I did not do the deed—I did not see the doer—it were not right that I should come to any harm.

CR. Thou hast a shrewd eye for thy mark; well dost thou fence thyself round against the blame:—clearly thou hast some strange thing to tell.

δεδραμένοις ('on account of my deeds'). 233 πρώτα L: πάντα γ. 241 στοχάζει MSS.: Hartung conject. στιχάζει (others, στιχίζει): Emper, σκεπάζει: F. Jacobs, στεγάζει.—From Arist. *Rhet.* 3. 14. 11 Bergk and others adopt τί φροιμάζει; Wecklein suggests ἐδ φροιμάζει.—καποφάργυσαι MSS.: καποφάργυσαι Dindorf. 242 σημαίνων L: σημανών γ. Didymus (circ. 30 B.C.) read the latter, as appears from the schol. on *Asi.* 1225 Δίδυμος· καὶ δῆλός ἐστιν ὡς τι σημανών νέον, a verse composed by a slip of memory, as Dindorf saw, from this verse and *Asi.* 326 καὶ δῆλός ἐστιν ὡς τι

πάθοιμι ὦν, depending on ἐλπίδος...δεδρ. as=ἐλπίζων: for the art. with infin., cp. 78 n.—τὸ μέροισιν: i.e. if you do kill me, then it was my destiny to be killed.

237 ε. ἀνθ' οὗ, on account of which: O. T. 264 ἀνθ' ὧν: *El.* 585 ἀνθ' οὗτον.—τὸ γὰρ | πρῶτον: cp. on 67. γὰρ prefaces the statement: O. T. 277 n.: cp. below, 478, 999.

241 ε. εὖ γε στοχάζεαι κ.τ.λ.: 'yes, you take your aim well, and seek to fence yourself round against the charge.' The mark at which the man aims is his own safety; and this is explained by the next phrase. Commentators have made difficulties by assuming that the metaphors of στοχάζεαι and ἀποφάργυσαι must be harmonised into a single picture,—as of an archer shooting from covert. But in fact there is a rapid transition from one to the other; the second interprets the first; and all that is common to them is their military source. στοχάζομαι was familiar in a sense akin to that which it has here: cp. Plat. *Lach.* 178 B στοχάζομενοι τοῦ συμβουλευομένου ἄλλα λέγουσι παρὰ τὴν αὐτῶν δόξαν (trying to hit the thought of the person who consults them): Polyb. 6. 16 ὀφείλουσι δὲ αἱ ποιεῖν οἱ ἡμαρξοὶ τὸ δοκοῦν τῷ δήμῳ καὶ μάλιστα στοχάζεσθαι τῆς τοῦτον βουλήσεως. So here the verb suggests a designing person, whose elaborate preamble covers a secret aim. Creon is quick to suspect bribery (221). Cp.

1033 ὥστε τοξόται σκοποῦ | τοξέυετ' ἀνδρὸς τοῦδε. Schneidewin thought that στοχάζεαι might here be a term of hunting or war, with ref. to the erecting of nets on poles, or of palisades. στοχίζειν was so used, of nets in hunting (*Xen. Cyneq.* 6. 8). But στοίχος is from τί στιχ, while στόχος is from a probably distinct τί σταχ (στάχυν), στεχ (perhaps lengthened from στα). In Ar. *Rhet.* 3. 14 § 10 the citation of v. 223 is immediately followed by the words τί φροιμάζει; which Nauck (with Bergk) substitutes for ἐδ γε στοχάζει here. But, though the schol. there says that Creon spoke them, they evidently belonged to some other passage, which Arist. cites as a second example: perh. to Eur. *I. T.* 1162 τί φροιμάζει νεοχμῶν; ἐξαῦθα σαφώς. A schol. on Arist. *I. c.* says, τὸ δὲ τί φροιμάζει ἐν τισὶ τῶν ἀντιγράφων οὐ κεῖται (i.e. in some MSS. of Arist.); which looks as if the words had been deleted, in such copies, by readers who could not find them in Soph.—καποφάργυσαι. Inscriptions of the 5th cent. B.C. show φάρξαι (not φράξαι) to have been the old Attic aor. (*Meisterhans* p. 89), and so ναύφαρκτος, etc.: but the analogy of the pres. φράττω recommends φάργνυμι rather than φάργνυμι. For the constr., cp. Thuc. 8. 104 ἐβούλοστο ἀποφάρξασθαι αὐτοῖς οἱ ἐναντιοί (to shut them off).—τὸ πρᾶγμα, so soon after 239: cp. on 76.

242 δηλοῦς δ' ὡς τι σ.: see on 20.

- ΦΤ. τὰ δεινὰ γάρ τοὶ προστίθησ' ὄκνον πολύν. * *cauti*
 ΚΡ. οὐκ οὐν ἐρεῖς ποτ', εἴτ' ἀπαλλαχθεὶς ἄπει;
 ΦΤ. καὶ δὴ λέγω σοι. τὸν νεκρὸν τις ἀρτίως 245
 θάψας βέβηκε καπὶ χρωτὶ δυσίαν
 κόνιν παλύνας κάφαγιστεύσας ἃ χρή.
 ΚΡ. τί φής; τίς ἀνδρῶν ἦν ὁ τολμήσας τάδε;
 ΦΤ. οὐκ οἶδ'. ἐκεῖ γὰρ οὔτε του γενῆδος ἦν
 πλῆγμ', οὐδ' ἐκείνης ἐκβολῇ· στύφλος δὲ γῆ 250
 καὶ χέρσος, ἀρρῶξ, οὐδ' ἐπημαξευμένη
 τροχοῖσιν, ἀλλ' ἄσημος οὐργάτης τις ἦν.
 ὅπως δ' ὁ πρῶτος ἡμῖν ἡμεροσκοπὸς
 δείκνυσσι, πᾶσι θαῦμα δυσχερὲς παρήν.
 ὁ μὲν γὰρ ἠφάνιστο, τυμβήρης μὲν οὐ, 255
 λεπτὴ δ' ἄγος φεύγοντος ὥς, ἐπὶ κόνις.

ωκιν
δρασεῖων κακόν.

249 In L του has been made from του by an early hand (perh.

248 ε. τὰ δεινὰ, dangers,—i.e. the κακὰ ἐπη (277) which he brings: γάρ (yes, I am cautious) for, etc.—ποτ', *tanquam aliquando*, O. T. 335 n.—ἀπαλλαχθεὶς, 'having been removed,' i.e. 'having taken yourself off'; cp. Ar. *Vesp.* 484 ἀρ' ἂν, ὃ πρὸς τῶν θεῶν, ὑμεῖς ἀπαλλαχθεῖτέ μου;

248 ζ. καὶ δὴ, without more ado: O. C. 31 n.—θάψας, because the essential rite was the throwing of earth on the body: cp. on 80, and below, 256.—The καὶ in καπὶ is 'and' (rather than 'both,' answering to καὶ in 247); it introduces an explanation of θάψας.—δυσίαν, as Aesch. *Ag.* 495 πολλοὺ ξύνουρος δυσία κόνις: Lucr. 2. 376 *bidula...arena*.—κάφαγιστεύσας (καὶ ἃ) ἃ χρή, i.e. having made the due offerings, perh. flowers (*El.* 896), or στέφη of wool. We may doubt whether the poet thought of any *χρᾶς* as having been poured by Antigone at this first visit; see n. on 429.—ἀφαγιστεύσας and ἐφαγιστεύσας are equally possible; but I prefer the former, because here, as v. 256 suggests, the idea is that of ἀφοσιωσάμενος,—having avoided an ἄγος by satisfying religion: see on 196 ἐφαγνίσαι.

248 η. ἀνδρῶν: he does not think of women.—οὔτε του γενῆδος...οὐδ' ἐκείνης. For the enclitic του so placed, cp. 20 n.: for οὔτε...οὐ, O. C. 972 n. γενῆς, γενῆς (only here), is prop. an adj., an

implement with a γένυς (jaw), or blade: *El.* 485 ἀμφάκης γένυς, the two-edged blade (of a bronze axe). Hesych. γενῆδα· ἀξίνην, πέλεκυν (referring, as the acc. shows, to some other passage): and here the γενῆς is prob. the same as the ἀξίνη below (1109), which was to be used in raising the mound (1203). We may render 'pickaxe,' since this properly has a blade as well as a point. The γενῆς would break the hard surface. Then the earth would be thrown up (ἐκβολῇ) with the δίκελλα, which was a sort of heavy two-pronged hoe, used, like the Roman *ligo* or *bidens*, in hoeing up soil: the μάκελλα (*μα*, κέλλω to drive forward) being a like tool with one prong. The σμυντή was like the δίκελλα, a two-pronged hoe. 'Mattock' is the nearest word for it. 'Spade' would better suit *μαη* (or the Homeric *μαστρον*), though this was prop. rather a shovel. For the combination cp. Shaks. *Tit. Andr.* 5. 3. 11 'Tis you must dig with mattock and with spade.—δικ. ἐκβολῇ, throwing up of earth by mattock (possessive gen. denoting the subject, γῆ ἢ ἢ δ. ἐκβάλλει): ἐκβ., abstract for concrete, like τροφή for θρέμμα (O. T. 1 n.). In Mod. Greek ἐκβολάδες is a mining term, 'out-pit.'—The epithets στύφλος ('hard,' cp. 139), and χέρσος 'dry,' tell something which the preceding words, and the following ἀρρῶξ, would not alone have told; viz.

GU. Aye, truly; dread news makes one pause long.

CR. Then tell it, wilt thou, and so get thee gone?

GU. Well, this is it.—The corpse—some one hath just given it burial, and gone away,—after sprinkling thirsty dust on the flesh, and such other rites as piety enjoins.

CR. What sayest thou? What living man hath dared this deed?

GU. I know not; no stroke of pickaxe was seen there, no earth thrown up by mattock; the ground was hard and dry, unbroken, without track of wheels; the doer was one who had left no trace. And when the first day-watchman showed it to us, sore wonder fell on all. The dead man was veiled from us; not shut within a tomb, but lightly strewn with dust, as by the hand of one who shunned a curse.

by S). 251 ἀρῶξ L: ἀρῶξ r. 254 θαῦμα] Nauck conject. φάσμα.

why no foot-prints were traceable.—ἐπημαρμένῃ, lit. 'traversed (i.e. furrowed) by a carriage' with its (four) wheels, = τροχοῖς ἀμάξης κεχαραγμένη: ἐπ-, not ἐφ-, since as Eusth. says (on *Il.* 18. 485) τὸ...ἀμαξαὶ οἱ μὲν παλαιοὶ ψιλοῦσι, οἱ μὲντοι νεώτεροι Ἀττικοὶ ἐδάσανα. (Cp. n. on ἀπήνη, *O. T.* 753.)—ἀλλ' ὁ ἐργάτης δσημός τις ἦν: for τις added to the predicate, where the subject has the art., cp. *O. T.* 618, Aesch. *Theb.* 491 ὁ σηματοῦργος δ' οὗ τις εὐτελής ἀρ' ἦν: Ar. *Pl.* 726 ὡς φιλόπολις τίς ἐσθ' ὁ δαίμων καὶ σοφός. Not: ὁ ἐργάτης τις (the doer, whoever he is) δσημος ἦν, like ὁ κύριος τις (*O. C.* 288 n.).

255 z. It is still the early morning of the day on which the drama opens. The Argives having fled in the night, Creon had published his edict shortly before dawn. Antigone had done her deed in the short interval between the publication of the edict and the beginning of the watch over the corpse. ὁ πρῶτος ἡμεροσκόπος, the man who took the first watch of this day, was the first who had watched at all. If a sentinel had been near the body, Ant. must have been seen. The other men were somewhere near. (Afterwards, they all watched, 413.) ἡμεροσκ., in prose ἡμεροφύλαξ (*Xen. H.* 7. 2. 6), as opp. to νυκτοφύλαξ (id. *An.* 7. 2. 18).—δείκνυσθαι...παρῆν: historic pres. combined with past tense; cp. *Lys. or.* 1 § 6 ἐπειδὴ δέ μοι παιδίων γίγνεται, ἐπίστευον ἥδη καὶ πάντα τὰ ἐμαυτοῦ ἐκείνῃ παρέδωκα.—δυσχερής,

not merely 'perplexing,' but 'distressing' (*Al.* 1395), since they foreboded punishment. So δυσχέρεια, molestia (*Ph.* 473).

255 z. δ μὲν answered by σημεία δ' (257).—τυμβήρης μὲν οὐ (cp. on 96), not entombed: i.e. there was no τύμβος, indicating that the ashes had been buried beneath it (1203): the body itself lay there, though covered over with dust. τυμβ., prop., 'provided with a mound,' but below, 946, merely = 'tomb-like'; and so in Ar. *Th.* 889 Euripides says τυμβήρεις εἶδρας, 'seat on a tomb.'—λεπτῇ δ'...ἐπῆν, instead of λεπτή δὲ κόνει κεκαλυμμένος (as in *Ph.* 545 δοξάζων μὲν οὐ, | τύχη δὲ...ὀρμισθεῖς): for this introduction of a new finite verb, where a participial clause was expected, cp. 813 ff.—ἄγος φεύγοντος ὡς sc. τινος (*O. T.* 629 οὗτοι κακῶς γ' ἀρχοντες, n.): the gen. is not absol., but possessive, denoting the author: 'as of (i.e. from) one avoiding.' ἄγος, the guilt incurred by one who passed by an unburied corpse without throwing earth on it: οἱ γὰρ νεκρὸν ὄρῶντες ἀταφον, καὶ μὴ ἐπαμνησμένοι κόνει, ἐναγείς εἶναι εἰδοῦν. Aelian *Var. Hist.* 5. 14 νόμος καὶ οὗτος Ἀττικός, ὃς ἀν' ἀτάφῃ περιτύχῃ σώματι ἀνθρώπου πάντως ἐπιβάλλειν αὐτῷ γῆν' θάπτειν δὲ πρὸς δυσμὰς βλέποντας. So, too, Aelian says of the hawk, *Hist. Anim.* 2. 49, νεκρὸν δὲ ἀνθρώπου ἰδὼν ἰεράξ, ὡς λόγος, πάντως ἐπιβάλλει γῆν τῷ ἀτάφῳ· καὶ τοῦτο μὲν αὐτῷ οὐ κελεύει Σόλων, ὡς Ἀθηναῖοις ἐπαίδευσε δρᾶν (though our schol. ascribes the precept to a prehistoric

σημεῖα δ' οὔτε θηρὸς οὔτε του κυνῶν
 ἐλθόντος, οὐ σπᾶσαντος ἐξεφαίνετο.
 λόγοι δ' ἐν ἀλλήλοισιν ἐρρόθουν κακοί,
 φύλαξ ἐλέγχων φύλακα· κἂν ἐγίγνετο 260
 πληγὴ τελευτῶς, οὐδ' ὁ κωλύσων παρήν.
 εἰς γάρ τις ἦν ἕκαστος οὐξεργασμένος,
 κοῦδεῖς ἐναργής, ἀλλ' ἐφέυγε μὴ εἰδέναι.
 ἦμεν δ' ἔτοιμοι καὶ μῦδρους αἶρειν χεροῖν,

258 ἐλθόντος] Naber conject. *ἔλκοτος*.
 deleted τῷ. Blaydes reads πᾶς δ' ἐφευγε μὴ εἰδέναι: Dindorf, ἀλλ' ἐφευγε πᾶς τὸ μὴ:

260 ἐφευγε τὸ μὴ εἰδέναι MSS.: Erfurd
 deleted τῷ. Blaydes reads πᾶς δ' ἐφευγε μὴ εἰδέναι: Dindorf, ἀλλ' ἐφευγε πᾶς τὸ μὴ:

Βουζύγης): and of the elephant, *H. A.* 5. 49 τὸν ἐλέφαντα θεασάμενος ἐλέφας νεκρὸν οὐκ ἂν παρέλθοι, μὴ τῇ προσοκίδι γῇ ἀνυσάμενος καὶ ἐπιβαλὼν, ὅσιν τινὰ ἀπόρρητον ὑπὲρ τῆς κοινῆς φύσεως τελέων ('fulfilling some mysterious law of piety imposed by Nature'), καὶ φεύγων ἄγος· εἶναι γὰρ τὸ μὴ δρᾶσαι τοῦτο ἐναγές. It was remembered as a disgrace to Lysander that, having put to death some prisoners of war, οὐδὲ ἀποθανούσιν ἐπὶνεγκε γῇ (Paus. 9. 32. 6). Cp. id. 1. 32. 5 πάντως δέον ἀνθρώπου νεκρὸν γῇ κρύψαι. Hor. *Carm.* 1. 28. 33 *precidius non linguar inultis, Teque piacula nulla resouent...licebit Iniclio ter pulvere curras.*

257 x. θηρὸς, here a wild beast, as dist. from domesticated animals (cp. 1081): more often the term excludes only birds and fishes.—του with θηρὸς also: Eur. *Hec.* 370 οὐτ' ἐλπίδος γὰρ οὔτε του δόξης ὁρῶ | θάρσος παρ' ἡμῖν.—οὐ σπᾶσαντος. The negatives in 257 affect ἐλθόντος: and οὐ stands with σπᾶσαντος as if we had simply οὐκ ἐλθόντος, οὐ σπᾶσαντος, σημεῖα ἦν. οὐ is not here an irregular substitute for οὔτε, as in 250: this would be so only if we had οὐτ' ἐλθόντος. Either οὐδὲ σπ. or οὔτε σπ. would be correct, but the latter would suppose an οὔτε understood before ἐλθόντος. For σπᾶσαντος of rending, cp. 1003. It could not mean, 'having cast up earth' over the body (as Triclinius took it). The point is that the body must have been covered before the beasts had had time to come. The poet has preferred this order to σπᾶσαντος οὐδ' ἐλθόντος (i.e. 'or even having come'), because, εἰ ἦλθον, καὶ ἔσπασαν ἂν.

259 x. λόγοι δ'...φύλακα. The regular form would be, λόγοις κακοῖς ἐρρόθουμην

ἐν ἀλλήλοισι, ἐλέγχοντες φύλαξ φύλακα (or ἄλλος ἄλλον), φύλαξ being the part in apposition with the whole (ἡμεῖς). The irregularity of the form in the text is threefold. (1) For λόγοις κακοῖς ἐρρόθουμην we have an equiv. in sense, though not in grammar, λόγοι κακοὶ ἐρρόθουν. (2) In spite of this, ἐν ἀλλήλοισιν is retained, whereas ἐν ἡμῖν is now needed. (3) As a *plur.* part. would have been awkward after λόγοι, we have φύλαξ ἐλέγχων φύλακα, which thus is virtually equiv. to a gen. absol., φύλακος ἐλέγχοντος φύλακα. Remark that, even in regular examples of partitive apposition, a participle, describing what all do, is sometimes thus made singular; Xen. *An.* 7. 3. 47 οἱ ἱππεῖς οἰχονται μοι ἄλλος ἄλλῃ διώκων (instead of διώκοντες). It is only the first of these three points that this passage has in common with others to which it has been compared. 'They disputed, some saying this, some that,' often appears in Greek as 'there was a dispute,' etc., without causing οἱ μὲν...οἱ δὲ to be changed into the gen. absol. Her. 8. 74 πολλὰ ἐλέγετο...οἱ μὲν ὡς...χρέον εἶναι ἀποπλέειν, Ἀθηναῖοι δὲ etc. Thuc. 4. 23 ὑπ' ἀμφοτέρων...ἐπολέμετο, Ἀθηναῖοι μὲν περιπλέοντες..., Πελοποννήσιοι δὲ etc. Aesch. *P. V.* 200 στάσις τ' ἐν ἀλλήλοισιν ὠροθύετο, | οἱ μὲν θέλοντες...οἱ δὲ etc. (This illustrates the use of ἐν ἀλλήλῳ here, but is less bold, since the noun is sing.) Eur. *Ph.* 1462 ἦν δ' ἐρίς στρατηλάτῃς, | οἱ μὲν πατάζει...οἱ δὲ etc. *Bacch.* 1131 ἦν δὲ πᾶς ὁμοῦ βοή, | ὁ μὲν στενάζων...οἱ δὲ etc. For ἐρρόθουν, of a confused noise of angry tongues, cp. 290. ῥόθου (onomatop.) is said of a rushing noise of waves, or of oars dashed into them, etc.: then, fig., Aesch. *Pers.* 406 Περσίδος

And no sign met the eye as though any beast of prey or any dog had come nigh to him, or torn him.

Then evil words flew fast and loud among us, guard accusing guard; and it would e'en have come to blows at last, nor was there any to hinder. Every man was the culprit, and no one was convicted, but all disclaimed knowledge of the deed. And we were ready to take red-hot iron in our hands;—

Seeyfert, ἀλλ' ἔφη τὸ μὴ εἰδέναι.

264 αἰρεῖν] ἔχειν L, with γρ. αἰρεῖν written above

γλώσσης ῥόθος, of an unintelligible jargon.—*ἰλέγχων*, questioning (434, O. T. 333, 783: *El.* 1353), here, in the sense of 'accusing.'—*κάν ἐγγίγντο*: and blows would have come at last,—had not the matter been settled by the proposal mentioned at 268. (Not, 'blows would come,' i.e. were often exchanged, as Nauck takes it.)—*τελευτῶσ'*, 'at last,' the adverbial use, found even with another partic., as Thuc. 6. 53 *τυραννίδα χαλεπὴν τελευτῶσαν γενομένην*.—*ὁ καλῶσων*: cp. O. T. 297.

262 ε. ἦν...οὐκ ἔφαργ, was the doer (in the belief of his comrades).—*ἐναργής*, *manifestus facti*: O. T. 535 *ληστής τ' ἐναργής*.—*ἀλλ'* (*ἕκαστος*), evolved from *οὐδείς*: fr. 327 *ἐμοὶ δ' οὐδείς δοκεῖ εἶναι, πένης ὦν, ἄσπρος, ἀλλ' αἰεὶ νοσεῖν*. Dem. or. 20 § 74 *μηδεὶς φθόνῳ τὸ μέλλον ἀκούσῃ, ἀλλ', ὡς ἀληθές ᾗ, σκοπεῖτω*.—*ἔφαργε μὴ εἰδέναι*, 'pleaded in defence that he knew nothing of it.' For this pregnant use of *φύγειν* cp. Aesch. *Suppl.* 390, where the Argive king says to the Danaides, whose cousins threaten to seize them under Egyptian law, *δεῖ τοι σὲ φεύγειν κατὰ νόμους τοὺς οἰκοθεν | ὡς οὐκ ἔχουσι κύρος οὐδὲν ἀμφὶ σοῦ*: you must plead, in accordance with Egyptian law, that they have no right over you. So *defendere*, Cic. *In Pison.* 10. 5 *si triumphum non cupidas, cuius tandem rei te cupiditate arsisse defendes?* ('will you plead?') Note that this use (like the absol. legal sense, 'to be a defendant,' from which it comes) was necessarily restricted to *pres.* and *impf.* Hence we must not cite, with Donaldson, Dem. or. 27 § 1 *οὗτος τοὺς μὲν σαφῶς εἰδότες τὰ ἡμέτερα ἐφυγε μὴδὲν διαγνώσκει περὶ αὐτῶν, εἰς δ' ὧμας τοὺς οὐδὲν τῶν ἡμετέρων ἀκριβῶς ἐπισταμένους ἐλήλυθεν* (which means: 'he has avoided any decision on the case being given by

those who knew our affairs thoroughly, but has come to you,' etc.): nor, with Paley, Xen. *Hellen.* 1. 3. 19 *ὑπαγόμενος θανάτου...ἀπέφυγεν, ὅτι οὐ προδοίῃ τὴν πόλιν ἀλλὰ σώσαι*, i.e. 'being put on trial for his life, he was acquitted, (on the plea) that he had not betrayed the city, etc.—*μὴ* (not *οὐκ*) *εἰδέναι*, as after verbs of denying, Ar. *Eq.* 572 *ἡρπύοντο μὴ πεπτωκέναι*.—Only one other version is tenable, viz., 'shrunk from knowing it'; but this could hardly be said in the sense, 'shrunk from confessing that he knew it.'—Others understand *τοὺς ἄλλους* as subject to *εἰδέναι*, 'shrunk from (the others) knowing it' ('entzog sich dem Wissen der anderen'), which is impossible. So also is Campb.'s version, 'always escaped, so that we could not know him,' which would, in the first place, require *ἔφυγε*.

264 *μύδρους*, lumps of red-hot iron. *μύδρος* = a molten mass, from *μυδ*, whence *μύδος*, 'moisture,' *μυδάω*, etc. Cyril *Adv. Julian.* 359 quotes this verse, after referring to a Chaldean custom of making an oath more solemn by causing those who took it to pass between the severed portions of a victim (*διὰ μέσων... διχοτομημάτων*). It is probably the oldest trace in Greek of ordeals analogous to the medieval 'judgments of God.' The word *μύδρος* occurs elsewhere in connection with a solemn sanction for an oath. In Her. 1. 165 the Phocaeans *μύδρον σιδήρεον κατεπόνησαν*, swearing not to return till it should float. Plut. *Aristid.* 25 δ' *'Αριστοίδης ὥρκισε μὲν τοὺς Ἕλληνας καὶ ὤμωσεν ὑπὲρ τῶν Ἀθηναίων* (to observe the defensive league against Persia, 479 B.C., Grote 5. 257), *μύδρους ἐμβαλὼν ἐπὶ ταῖς ἀραις* (in sanction of the curses on traitors) *εἰς τὴν θάλατταν*. I conceive that in these passages, as elsewhere, *μύδρος* has its proper sense,

καὶ πῦρ διέρπειν, καὶ θεοὺς ὀρκωμοτέιν 265
 τὸ μήτε δρᾶσαι μήτε τῷ ξυνειδέναι
 τὸ πρᾶγμα βουλευσάντι μήτ' εἰργασμένῳ.
 τέλος δ', ὅτ' οὐδὲν ἦν ἐρευνῶσιν πλέον, ✓
 λέγει τις εἰς, ὃς πάντας ἐς πέδον κᾶρα
 νεύσαι φόβῳ προὔτρεψεν· οὐ γὰρ εἰχομεν 270
 οὔτ' ἀντιφωνεῖν οὔθ' ὅπως δρῶντες καλῶς ✓
 πράξαμεν// ἦν δ' ὁ μῦθος ὡς ἀνοιστέον
 σοὶ τοῦργον εἶη τοῦτο κούχῃ κρυπτέον.
 καὶ ταῦτ' ἐνίκα, καμὲ τὸν δυσδαίμονα
 πάλος καθαιρεῖ τοῦτο τάγαθὸν λαβεῖν. 275
 πάρειμι δ' ἄκων οὐχ' ἐκούσιν, οἶδ' ὅτι·
 στέργει γὰρ οὐδεὶς ἀγγελον κακῶν ἐπῶν.
 XO. ἀναξ, ἐμοὶ τοι, μὴ τι καὶ θεήλατον

by S: αἰρεῖν r.

265 μήτ'] μῆδ' Blaydes.

269 εἰς, ὃς] εἰς δ Nauck. Blaydes

a red-hot mass of metal, and that the custom was symbolical of an older use of the *μῦθος* in ordeals by fire. This would explain how the Alexandrian poets of the 3rd cent. B.C. (Lycophron, Callimachus) came to use the word *μῦθος*, in defiance of its etymology, as simply 'a lump' (or even 'a stone'). They supposed that the *μῦθοι* had been cold masses.

265 ε. πῦρ διέρπειν must here refer to a definite ordeal, by walking through a fire. The idea, at least, of such an ordeal appears in the familiar Attic phrase διὰ πυρός ἵναι ('to go through fire and water'); Xen. *Symp.* 4. 16 ἐγὼ οὖν μετὰ Κλεινίου κἄν διὰ πυρός ἰοίην, Ar. *Lys.* 133 διὰ τοῦ πυρός | ἐθέλω βαδίσειν. But it is doubtful whether the actual use of any such ordeal in the historical age can be inferred from Dem. or. 54 § 40 ἀξιοπιστότερος τοῦ κατὰ τῶν παίδων (by the lives of one's children, cp. or. 29 § 26) ὁμνῶντος καὶ διὰ τοῦ πυρός, i.e. swearing that one is ready to undergo the test by fire. It has been suggested that ἰόντος has fallen out after πυρός, which seems improbable. But the phrase may be rhetorical. Cp. Verg. *Aen.* 11. 787 (the Hirpi): *medium freti pictate per ignem Cultores multa premimus vestigia pruna*.—Becker *Char.* 183 notices some other ordeals. There was a temple in Achaia, the priestess of which, before election, was proved by drinking bull's

blood; if impure, she died (Paus. 7. 25. 13). Perjury, and some other crimes, were assayed by the accused mounting the steps of an altar for burnt sacrifice (ἐσχάρα): if he was guilty, flames appeared (Heliod. *Aeth.* 10. 8). Incontinence was tried by the test of entering a grotto of Pan at Ephesus (Achilles Tatius 8. 6).—θεοὺς ὀρκ., to swear by the gods; the acc. is cognate (the god being identified with the oath), like ὀρκον ὁμνῶναι: Xen. *Cyr.* 5. 4. 31 ταῦτα...ὁμνῶμι σοι θεούς.—τὸ μήτε δρ.: for the art., cp. 236.—μήτ' εἰργασμένῳ: the conjecture μῆδ' is needless, since μήτε can be understood before βουλευσάντι: see O. T. 239 n.

268 ε. πλέον: cp. 40.—λέγει, between two past tenses: cp. 254.—τις εἰς. It is at first sight tempting to write τις, εἰς ὃς πάντας. But such emphasis on the idea of 'one against all' seems hardly appropriate here. And τις εἰς sometimes = εἰς τις: Thuc. 6. 61 καὶ τῶα μίαν νύκτα καὶ κατέδραβον: Plat. *Soph.* 235 B (οὐκ ἐκφεύζεται) τὸ μὴ οὐ τοῦ γένους εἶναι τοῦ τῶν θαυμαστοῦν τις εἰς: *Parrr.* 145 D ἐν τῷ γὰρ ἐνὶ μὴ ὅν οὐκ ἂν ἐτι που δύνατο ὅ γε ἅπαντες εἶναι.

270 ε. προὔτρεψεν, impelled, here = ἠνάγκασε: cp. O. T. 358 n.—οὐ γὰρ εἰχομεν κ.τ.λ.: 'for we did not know how to gainsay him, nor how, if we did the thing (advised by him), we could prosper.'

to walk through fire;—to make oath by the gods that we had not done the deed,—that we were not privy to the planning or the doing.

At last, when all our searching was fruitless, one spake, who made us all bend our faces on the earth in fear; for we saw not how we could gainsay him, or escape mischance if we obeyed. His counsel was that this deed must be reported to thee, and not hidden. And this seemed best; and the lot doomed my hapless self to win this prize. So here I stand,—as unwelcome as unwilling, well I wot; for no man delights in the bearer of bad news.

CH. O King, my thoughts have long been whispering, can

conject. *ἔπος δ.*

270 XO.] L omits this indication, which Triclinius added.

As *ἀντιφωνεῖν* means *opposing* his suggestion, so *δρώντες* means acting on it. Others join *ὅπως δρώντες*, 'by what course of action.' Since, however, a definite proposal was before them—viz., reference to Creon—we must then understand, 'by what *other* course' (than the proposed one). But the sense is, 'We could not refute him, and, on the other hand, we dreaded your anger if we followed his advice.' *ἔχομεν* has the same sense in both clauses. *ἔχω*, as = 'to know how,' takes (1) an infin., or (2) a relat. clause with subjunct., as 1342, *Tr.* 705 οὐκ ἔχω... τοὶ γνώμης πέσω. This is merely an indirect form of the deliberative subjunct., *τοὶ γνώμης πέσω*; So here, *πράτταμεν* would be *πράττωμεν* if the principal verb were in a primary tense. The direct question would be, *πῶς καλῶς πράττωμεν*; Carefully distinguish *ὅπως* (or *πῶς*) *ἀν* with optat. after this οὐκ ἔχω, as *Tr.* 991 οὐ γὰρ ἔχω πῶς *ἀν* | *στέρξαιμι*, I know not how I *could*. The two constructions are combined again in *Ai.* 428 οἶτοι σ' ἀπείργει οὐδ' ὅπως ἐὼ λέγειν | *ἔχω*.

270 Z. σοί (cp. 234), rare for *eis* σέ. After *ἀναφέρω* τι the pers. is usu. expressed by *eis* τινα (less oft. by *ἐπὶ* or *παρά* τινα). But Lysias has the dat. in or. 12. 84 οἷς τὰς ἀπολογίας ἀπολείπει, 'to whom he will carry back his defensive pleas' (i.e. 'on whom he will lay the blame,' and so, again, in or. 7 § 17); yet *ib.* § 64 τὰς... ἀπολογίας *eis* ἐκείνους ἀναφερομένης. In Mod. Greek *ἀναφορά* is used of an official 'report.'—*ταῦτ' ἐνίκαι*: see on 233; the impf. differs from the aor. only as *ἐδόκει*

('seemed good') from *ἔδοξε* ('was resolved').—*πάλος*, perh. taken by shaking lots in a helmet (cp. 396, *Ai.* 1285): *καθαίρει*, reduces, i.e. 'condemns': Lys. or. 13 § 37 τὴν... ψήφον... τὴν... καθαίρουσαν, the vote of condemnation.—*τάγαδόν*, iron., whereas his second errand is a true *ἔρμαιον* (397).—*ἄκουσ' οὐχ ἑκούσιν*: cp. *Tr.* 198 (the herald detained against his will by a throng of questioners) οὐχ ἑκὼν ἑκούσι δὲ | *ξύνεστιν*.—*οἷδ' ὅτι*, adverbial ('doubtless'), like *δήλον ὅτι*, cp. 758: so used even in the middle of a clause, as Dem. or. 9 § 1 πάντων, οἷδ' ὅτι, *φησάντων γ' ἂν* ('when all, I know, would certainly admit,' etc.).

270 Z. *ἡμοί*, ethic dat., 'for me,' rather than dat. with *βουλεύει* as = 'advises'; the latter dat. is rare (Aesch. *Eum.* 697 *δοτοῖς... βουλεύω σέβειν*); in *Tr.* 807, *Ai.* 1055 the dat. with *βουλεύω* is a dat. of interest (to plot *against* one). In poetry the act. can mean, not only 'to form a plan' (*O. T.* 619), or to *give* counsel (*ib.* 1417), but also, like the midd., to deliberate.—With *μή* supply *ἔστι*; cp. 1253; Plat. *Theast.* 145 C *ὅρα μή παλῶν ελεγεν*, look *whether* he *did not* speak (i.e. I suspect that he spoke) in jest. To supply *ῆ* is also possible (cp. *O. C.* 1180), but less fitting here.—*τι*, adv., 'perchance': *O. T.* 969.—*θεήλατον*, sent by gods (*O. T.* 992 *θεήλατον μάντευμα*), i.e. *wrought* by them (cp. 285), since there was no trace of human agency (249): not, imposed upon a human agent by a divine commission (as *O. T.* 255 *πράγμα θεήλατον*). So in *Il.* 16. 667 Zeus provides supernaturally for the

- τοῦργον τόδ', ἡ ξύννοια βουλευεῖ πάλαι.
 KP. παῦσαι, πρὶν ὀργῆς καὶ με μεστῶσαι λέγων, 280
 μὴ φευρεθῆς. ἄνους τε καὶ γέρων ἅμα.
 λέγεις γὰρ οὐκ ἀνεκτά, δαίμονας λέγων
 πρόνοιαν ἴσχειν τοῦδε τοῦ νεκροῦ πέρι.
 πότερον ὑπερτιμῶντες ὡς εὐεργέτην
 ἔκρυπτον αὐτόν, ὅστις ἀμφικίονας 285
 ναοὺς πυρώσων ἦλθε κἀναθήματα
 καὶ γῆν ἐκείνων, καὶ νόμους διασκεδῶν;
 ἢ τοὺς κακοὺς τιμῶντας εἰσορᾶς θεοὺς;
 οὐκ ἔστιν. ἀλλὰ ταῦτα καὶ πάλαι πόλεως
 ἄνδρες μόλις φέροντες ἐρρόθουν ἐμοί, 290
 (κρυφῇ) κάρα σειοντες, οὐδ' ὑπὸ ζυγῷ
 λόφον δικαίως εἶχον, ὡς στέργειν ἐμέ.

279 τόδ', ἡ ξύννοια] Nauck has now withdrawn his former conjecture, τόδ' ἡ, ξύννοια.
 280 καὶ με] καμῆ (sic) L. 284 ὑπερτιμῶντας L, ὑπερτιμῶντες r. Nauck would delete vv. 287 f., and re-write thus:—πότερον ὑπερτιμῶντας ὡς εὐεργέτην, | ναοὺς ἐκείνων ὅστις ἀμφικίονας | καὶ γῆν πυρώσων ἦλθε κἀναθήματα; | οὐκ ἔστιν κ.τ.λ.
 287 καὶ γῆν] Schneidewin conject. δίκη: Pallis, τιμὰς.—ἐκείνων L: ἐκείνην r.

burial of Sarpedon. Cp. *O. C.* p. xxxv. —ἡ ξύννοια, the art. being equiv. to a possessive pron., as 1089 f. τὴν γλώσσαν, τὸν νοῦν. Cp. Plat. *Rep.* 571 E εἰς σύνοιαν αὐτῷ αὐτῷ ἀφικόμενος.—πάλαι, i.e. ever since the φύλαξ spoke (249). Cp. 289.

280 πρὶν ὀργῆς καὶ με μεστῶσαι, 'before thou hast actually filled me with anger': καὶ has nothing to do with πρὶν, but belongs solely to μεστῶσαι, a strong word, the stress on which makes it easier for the force of καὶ to pass over the enclitic με. Cp. *O. T.* 772 τῷ γὰρ ἂν καὶ μέλινον | λέξαιμ' ἂν; id. 989 ποίας δὲ καὶ γυναικὸς ἐκφοβεῖσθ' ὕπερ; where in each case καὶ goes with the verb. We must distinguish the ordinary combination πρὶν καὶ, 'before even,' which would be in place here only if Creon meant, 'Cease, before you have so much as angered me': cp. *Tr.* 396 φάσεις, πρὶν ἡμᾶς κἀννεώσασθαι λόγους (before we have even renewed our talk): *Ar. Av.* 1033 πέμπουσιν ἡδὴ πιακόπου | ἐς τὴν πόλιν, πρὶν καὶ τεθῆσθαι τοῖς θεοῖς: Plat. *Gorg.* 458 B πάλαι..., πρὶν καὶ ὑμᾶς ἐλθεῖν,... ἐπεδείξαιμην.—καμῆ would be unmeaning: no one else is angry.—μεστῶσαι: Plat. *Rep.* 330 E ὑποψίας...καὶ δειμάτων μεστός,

and so often.

284 x. πότερον κ.τ.λ. Did they think him good? Or, thinking him bad, did they yet honour him?—ἐκρυπτον (sc. γῆ) = ἐθαπτον: the word is specially suitable here to the covering with dust (256). Cp. *O. C.* 621 κεκρυμμένος νέκυς: *El.* 838 κρυφθέντα (of Amphiaras swallowed up by the earth). Bellermand cites an inscr. from Smyrna (*Rhein. Mus.* 1872, 27 p. 465) παίδων σε φίλαι χεῖρες, ὡς θέμις ἐστὶ, | κρύψαν. The impf. ('were for burying') refers to the motive present to the agent's mind when the act was undertaken: cp. 19 ἐξέπεμπον n.—ἀμφικίονας ναοὺς, temples surrounded by columns, an epith. marking their stateliness and splendour, as Eur. *Andr.* 1099 ἐν περιστόλοις δόμοις (of a temple), *I. T.* 406 περικίονας ναοὺς. The ναὶς περιστύλος or περιπτερος (so called because the ceiling of the colonnade projected like a wing, from the cella) had a colonnade on each of its four sides: the ναὶς ἀμφιπρόστυλος, only on two (front and back): but, though the latter would satisfy the word ἀμφικίονας, the poet doubtless meant the former.—κἀναθήματα, votive offerings, such as gold and silver vessels of all kinds; statues; bronze tripods, etc. (Cp.

this deed, perchance, be e'en the work of gods?

CR. Cease, ere thy words fill me utterly with wrath, lest thou be found at once an old man and foolish. For thou sayest what is not to be borne, in saying that the gods have care for this corpse. Was it for high reward of trusty service that they sought to hide his nakedness, who came to burn their pillared shrines and sacred treasures, to burn their land, and scatter its laws to the winds? Or dost thou behold the gods honouring the wicked? It cannot be. No! From the first there were certain in the town that muttered against me, chafing at this edict, wagging their heads in secret; and kept not their necks duly under the yoke, like men contented with my sway.

M. Schmidt conject. *κένωσαν*.—*νόμους*] Herwerden conject. *δόμους*. 291 *κρυφῇ*] *σιγῇ* Meineke, from Plut. *Mor.* 170 E: see comment. 292 For *λόφον δικαίως εἶχον*, Hartung writes *νῶτ' εὐλόφως ἔχοντες*: for *ὡς στέργειν ἐμέ*, Nauck, *εὐλόφως φέρειν*: see comment.—*ὥς*] In L the *σ* has been added by S: but the scribe's oversight obviously arose through the next word beginning with *σ*, and in no way warrants

Her. 1. 50; Thuc. 6. 46; Isae. or. 7 § 41.) The wealth of Delphi in *ἀναθήματα* is already proverbial in *Il.* 9. 404: at Thebes the *Ἰσμήριον* (*O. T.* 21) also seems to have been rich in them. After *ἀνάθημα* the gen. denotes either *ὁ ἀναθεῖς* (as more oft.), or, as here, the divine owner.—*γῆν ἐκείνων* (depending on *πυρώσων*), i.e. the territory of Thebes (cp. on 199), since the land belongs to the *θεοὶ ἐγχώριοι* and *πολιοῖχοι*: not merely the *τέμενα* attached to their shrines.—*νόμους διασκεδᾶν*, to scatter the laws abroad, i.e. to shatter the fabric of civil order: cp. Tennyson, *Red ruin, and the breaking up of laws*. Cic. *Agr.* 2. 37 *disturbare... legem*. So *διασκεδ.* of breaking up a treaty (*O. C.* 610), or a king's power (*ib.* 1341).—*διασκεδᾶν* would suit *ἀναθήματα*, but could not possibly be joined with *γῆν* (as if the latter meant 'State'): hence it must be taken with *νόμους* only.

288 *τοὺς κακοὺς τιμώντας...θεοὺς*; owing to the natural emphasis on *τοὺς κακοὺς*, the ambiguity is only grammatical. Cp. Her. 7. 150 *ἐπεὶ δὲ σφεας παραλαμβάνειν τοὺς Ἕλληνας*, oblique for *ἐπεὶ δὲ σφεας παραλαμβάνον οἱ Ἕλληνας*.

289 *εἰ ταῦτα*, the edict, depending on *μᾶλιν φέροντες* (*aggre ferentes*): *καὶ πάλαι*, even from the moment when it was proclaimed; cp. 279, where *πάλαι* only refers back to 249.—*πόλλες ἄνδρες*, like *γῆς τῆσδε τις* (*O. T.* 236 n.).—*ἑρρόθυον*, muttered: 259 n.—*ἐμοί*, against me, dat. of object, as after *χαλεπαίνω, μέμ-*

φομαι, etc.—*κάρα σείοντες*, 'tossing the head,' in defiant menace (so *caput quasans*, Verg. *Aen.* 12. 894), instead of going quietly under the yoke. Plut. *Mor.* 170 E *τοὺς τυράννους ἀσπάζονται*, ... *ἀλλὰ μισοῦσι σιγῇ κάρα σείοντες* (alluding to this v.). So, acc. to Suidas, s.v., Soph. used *ἀναχαιτίζειν* (prop. said of a horse *throwing the mane back*, rearing) as = *ἀπειθεῖν καὶ ἀντιτελεῖν*, 'to be restive.'—*ἐπὶ ἑνὶ γυῖ*. Cp. Aesch. *Ag.* 1639 *ζεύξω βαρὲλας* (*ζεῦγλας*).—*λόφον*, the back of the neck, a word used of draught-animals (of the *human* nape, perh. only once, *Il.* 10. 573): hence, fig., Eur. fr. 175 *ὅστις δὲ πρὸς τὸ πίπτον εὐλόφως φέρει | τὸν δαίμον'*, *οὗτος ἦσάν ἐστ' ἀνδρῶν*. id. *Tro.* 302 *κάρτα τοι τοῦλεύθερον | ἐν τοῖς τοιοῦτοις δυσλόφως φέρει κακὰ*, 'impatiently.' (Shaksp. *Henry VI.* Pt. III. 3. 1. 16 *yield not thy neck To fortune's yoke*.)—Nauck writes the verse thus, *νῶτον δικαίως εἶχον εὐλόφως φέρειν*, because Eustathius, in alluding to it, once represents it by *νῶτον εὐλόφως εἶχον* (on *Od.* 5. 285), and twice by *νῶτον εὐλόφως φέρειν* (on *Il.* 10. 573, *Od.* 10. 169). But Eustath. was quoting, or rather paraphrasing, from memory, and confused our verse with Eur. fr. 175 (quoted above); also, perhaps, with Lycophron 776 *εὐλόφω νῶτῳ φέρειν*. His references to Sophocles are often loose and inexact. See Appendix.—*δικαίως*, loyally. Donaldson had a too ingenious view that the word here meant, 'with

ἐκ τῶνδε τούτους ἐξεπίσταμαι καλῶς
 παρηγμένους μισθοῖσιν εἰργάσθαι τάδε.
 οὐδὲν γὰρ ἀνθρώποισιν οἶον ἄργυρος 295
 κακὸν νόμισμ' ἔβλαστε. τοῦτο καὶ πόλεις
 πορθεῖ, τὸδ' ἄνδρας ἐξανίστησιν δόμων.
 τὸδ' ἐκδιδάσκει καὶ παραλλάσσει φρένας
 χρηστὰς πρὸς αἰσχροὶ πράγμαθ' ἵστασθαι βροτῶν.
 πανουργίας δ' ἔδειξεν ἀνθρώποις ἔχειν. 300
 καὶ παντὸς ἔργου δυσσέβειαν εἰδέναι.
 ὅσοι δὲ μισθαρνοῦντες ἤνυσαν τάδε,
 χρόνῳ ποτ' ἐξέπραξαν ὥς δοῦναι δίκην.
 ἀλλ' εἶπερ ἴσχει Ζεὺς ἔτ' ἐξ ἐμοῦ σέβας,
 εὖ τοῦτ' ἐπίστασ', ὅρκιος δέ σοι λέγω, 305
 εἰ μὴ τὸν αὐτόχειρα τοῦδε τοῦ τάφου

Mekler's theory that L's archetype had εἶχον...ωσφάειν, and that the letters εὐλοφ had become illegible. 296 κακὸν νόμισμ'] Nauck conject. κακῶν ἐναυσμ' ('incitement'):

equal poise' (*New Crat.* 371).— $\omega\varsigma$ = ὥστε (*O. T.* 84): στέργειν, *tolerare*: *Tr.* 486 (Lichas advising Deianeira with regard to Iolē) στέργει τὴν γυναῖκα, *be patient of her*.

298 ε. τῶνδε, masc., the malcontents (for ἐκ, cp. 63).—τούτους, the watchers of the corpse: the pronouns joined as in 39 (n.).—εἰργάσθαι is best taken with ἐπεπίσταμαι: cp. 1092 ἐπιστάμεσθα...αὐτὸν...λακύν. The inf., instead of the partic., with ἐπίσταμαι, seems unknown in Attic prose, except, of course, where the sense is 'to know how.' Cp. 472. The inf. might, indeed, depend on παρηγμένους, as ἐπάγω (to induce) oft. takes an inf.: but (a) as a matter of fact, an infin. seems not to occur after παράγω in this sense: and (b) it may be noticed that Attic idiom often prefers the form, 'induced by them, he did it,' to, 'he was induced by them to do it': e.g. *Xen. Mem.* 4. 8. 5 πολλοὺς...λόγῳ παραχθέντες ἀπέκτειναν: *Dem. or.* 5 § 10 οἱς ἐπαχθέντες ὑμεῖς...προεῖσθε Φωκίας. For this participial expression of the leading idea, see n. on *O. C.* 1038.

296 ε. νόμισμ', *institutum*. This primary and general sense of the word was almost confined to poetry (*Aesch. Tr.* 269 Ἑλληνικὸν νόμισμα θυσιαῖος βοῆς), the special sense, 'current coin,' being the ordinary one. For the other sense, the usual word was νόμιμον (or νόμος). Hence in *Ar. Nucl.* 247, when So-

crates says, θεοὶ | ἡμῖν νόμισμ' οὐκ ἐστὶ, Strepsiades rejoins, τῷ γὰρ ὁμνυτ'; ἢ | σιδάρεουσιν, ὥστε ἐν Βυζαντίῳ (*i.e.* if gods are not *current* with you, do you swear by iron coin?): where the schol. remarks that νόμισμα meant ποτὲ μὲν τὸ νόμιμον ἔθος, ποτὲ δὲ τὸ κόμμα τοῦ τετυγμένου χαλκοῦ.—ἐβλάστε: cp. *O. C.* 611 βλαστάνει δ' ἀπιστία.—πορθεῖ, 'sacks' (not merely, in a general sense, 'ruins'): money invites attack, and often purchases betrayal: cp. *Hor. Carm.* 3. 16. 13 *diffidit urbium Portas vir Macedo et subruit aemulos Reges muneribus*.—τὸδ' (after τοῦτο: cp. 39) ἄνδρας, individual citizens, as distinguished from πόλεις. ἐξάνιστ. δόμων, drives them from their cities by corrupt intrigue,—for which the phrase is strikingly illustrated by the verses in which Timocreon of Rhodes, when an exile, assailed Themistocles (*Plut. Them.* 21), as τοὺς μὲν κατέγω ἀδίκως, τοὺς δ' ἐκδιώκω, τοὺς δὲ καλῶν, | ἀργυρίων ὑπόπλεως.

298 ε. τὸδ' ἐκ. καὶ παραλλάσσει, this trains and perverts good minds of men, ἵστασθαι πρὸς αἰσχροὶ πράγμα, to address themselves to base deeds. παραλλάσσει = 'alters sideways'; *i.e.* causes to turn out of a straight course into an oblique course; hence, like παράγω, παραστρέφει, perverts. Cp. *Arist. Pol.* 8.

Is by them, well I know, that these have been beguiled bribed to do this deed. Nothing so evil as money ever to be current among men. This lays cities low, this drives from their homes, this trains and warps honest souls till set themselves to works of shame; this still teaches folk to tise villanies, and to know every godless deed.

But all the men who wrought this thing for hire have e it sure that, soon or late, they shall pay the price. Now, eus still hath my reverence, know this—I tell it thee on oath:—If ye find not the very author of this burial,

κακὸν νόσημ'. 200 βροτουσ L (accentless) with ων written above. [χειν] Wecklein conject. δγειν: Pallis, τέχνην (or -as).

ai ψυχαι παρεστραμμένοι τῆς φύσει ἔξω (their minds being d from their natural condition). παραλλάσσει implies a bad train- t can be followed, like ἐθίζει and vords, by an infin.: it is unneces- then, to make ἵστασθαι, in its re- to παραλλάσσει, merely epexegetic hat they set themselves'); though ght, of course, be so. Wecklein και παραλλάσσει as parenthetic αλλάσσουσα: but this, too, is need- ior is it supported by 537 (where).—ἵστασθαι πρὸς τι means here, 'oneself facing it,' so 'to turn to it, ss oneself to it,' just like τρέπεσθαι τι: cp. Plat. Rep. 452 E πρὸς ἄλ- ινὰ σκοπὸν στησάμενος ἢ τὸν γαθοί, 'having set himself to some aim,' etc. Distinguish some other ss with ἵστασθαι and πρὸς which are ally similar: Thuc. 3. 11 πρὸς ὃ τι τῆναι (a power to which they could : 4. 56 πρὸς τὴν ἐκείνων γνώμην τασαν (they had always sided with thenian policy): 6. 34 πρὸς τὰ λεγόμε- ai αἱ γνώμαι ἵστανται (men's minds their attitudes to what is said).

Ο Ζ πανουργίας... ἔχειν: showed iow to practise villanies. For ἔχειν : moral habit, cp. Od. 1. 368 μνη- : ὑπέρβιον ὕβριν ἔχοντες: Il. 9. 305 : ἔχων δλοήν. The inf. might be getic, but really depends on ἐδειξεν plying 'taught': cp. Eur. Med. 195 λῦτας | ἠὲ βροτο... | ῥῶδαις πᾶνεν found out how to...). δεικνυμι of tion, as Ai. 1195 ὃς στυγερῶν ἐδειξεν : | Ἑλλας κοινὸν ἄρη: fr. 396. ατοῦ φρυκτωριαν | ἐδειξε, κἀνέφηρην λειγμένα (Palamedes).—εἰδέναι, 'to , i.e. to be conversant with (cp.

on 71) παντὸς ἔργου δυσσέβ., impiety of (shown in) any deed, = πᾶν δυσσεβὲς ἔργον (cp. 603 λόγου τ' ἀνοια): for πᾶς, cp. O. C. 761 n. Note παντὸς ἔργ. after παν- ουργίας: the familiar use of πανουργία extenuates the force to which etymology entitles it, while in πᾶν ἔργον that whole force is felt: so πᾶν ποιεῖν is stronger than πανουργεῖν, and πᾶν λέγειν than παρησιάζεσθαι (Plat. Apol. 39 A ἐάν τις τολμᾷ πᾶν ποιεῖν καὶ λέγειν). Cp. Ph. 407 παντὸς ἀν' λόγου κακοῦ | γλώσση θιγόντα καὶ πανουργίας, where πάσης must be supplied, showing how πανουργία could be used without direct reference to its derivation.

802 Z. ἤνυσαν: cp. 231.—χρόνῳ ποτέ, at some time or other: i.e. they will be caught sooner or later. With δοῦναι δίκην: Ph. 1041 τίσασθε, τίσασθ' ἀλλὰ τῷ χρόνῳ ποτέ.—ἐξέπραξαν ὡς (= ὥστε, 292), as Aesch. Pers. 723 καὶ τόδ' ἐξέπραξεν, ὥστε Βόσπορον κλῆσαι μέγαν; The verb is here ironical; cp. Plat. Gorg. 479 A τὸ αὐτὸ διαπραγμαμένοι εἰσὶν ὥσπερ ἂν εἰ τις τοῖς μεγίστοις νοσήμα- σι συνισχόμενος διαπράξειτο μὴ δίδόναι δίκην... τοῖς ἰατροῖς, μὴδὲ ἰατρεύεσθαι.

804 Z. Ζεὺς, in his quality of Βασι- λεύς (Xen. An. 3. 1. 12), is fitly invoked by a king who vows that he will uphold the royal authority. Cp. 487.—δρκιος, adverbial: O. C. 1637 κατήνευσεν τὰδ' δρκιος (n.). Cp. 823 (λυγοστάτης).—τὸν αὐτόχειρα, the very man (248) whose hand strewed the dust, said with an emphasis corresponding to that with which the Guard had insisted on the absence of any clue (249). For αὐτο-, cp. 56, 172. τάφου=ταφῆς, as 490, 534, O. T. 1447: in a symbolical sense like that of θάψας (246).

εὐρόντες ἐκφανεῖτ' ἐς ὀφθαλμούς ἐμούς,
οὐχ ὑμῖν Ἄιδης μῶνος ἀρκέσει, πρὶν ἂν
ζῶντες κρεμαστοὶ τήνδε δηλώσῃθ' ὕβριν,
ἴν' εἰδότες τὸ κέρδος ἔνθεν οἰστέον
τὸ λοιπὸν ἀρπάξῃτε, καὶ μάθῃθ' ὅτι
οὐκ ἐξ ἅπαντος δεῖ τὸ κερδαίνειν φιλεῖν.
ἐκ τῶν γὰρ αἰσχροῶν λημμάτων τοὺς πλείονας
ἀτωμένους ἴδοις ἂν ἡ σεσωσμένους.

310

ΦΤ. εἰπεῖν τι δώσεις, ἢ στραφεῖς οὕτως ἴω;

315

ΚΡ. οὐκ οἶσθα καὶ νῦν ὡς ἀνιαρῶς λέγεις;

ΦΤ. ἐν τοῖσιν ὥσιν ἡ 'πὶ τῇ ψυχῇ δάκνει;

ΚΡ. τί δὲ ῥυθμίζεις τὴν ἐμὴν λύπην ὅπου;

ΦΤ. ὁ δρῶν σ' ἀνιᾶ τὰς φρένας, τὰ δ' ὦτ' ἐγώ.

ΚΡ. οἴμ' ὡς λάλημα δῆλον ἐκπεφυκὸς εἶ.

320

311 L has ἀρπάξῃτε, not (as has been stated) ἀρπάξῃτε. The mistake was easy, because the ς begins low down, being a continuation of the down stroke of the α . But the difference between $\alpha\varsigma$ and $\alpha\zeta$, as the scribe of L writes them, can be seen by comparing this word with ἐξέπραξαν in 303, or (e.g.) ἄξω in O. C. 819 with θαύμαζε ἰδ. 1119. 313 Σ . ἐκ τῶν... σεσωσμένων. Bergk rejects these two verses; M. Schmidt would spare them, but place them after v. 326.—Wecklein writes σεσωσμένους (*Curae epigraph.* p. 60). 315 τι δώσεις] δεδώσεις L (no accent on δε): δὲ δώσεις r. Over δὲ an early hand in L (the first, as Dübner thinks) has written -τι. 317 ἐν τοῖ σ

308 Σ . μῶνος: cp. O. T. 304 n.—'Death alone shall not suffice for you,' already implies a threat of torture. To make this threat explicit, πρὶν ἂν... δηλώσῃτε is added, as if merely οὐ θανείσθε had preceded. '(You shall not die,) until you have first been hung up alive, and have revealed (the authorship of) this outrage.' They are to be suspended by the hands or arms, and flogged. Cp. Αἰ. 106 θανεῖν γὰρ αὐτὸν οὐ τί πω θλώ... πρὶν ἂν δεθεῖς πρὸς κλον' ἐρκέλου στέγῃς... μάστιγι πρῶτον νῶτα φοινιχθεὶς θάνῃ. Ter. *Phorm.* 1. 4. 43 *ego plectar pendens*. In Plat. *Legg.* 872 b a slave who has slain a free man is to be flogged, and then (if he does not die under the lash, ἐάνπερ βιώ παύμενος) put to death by other means. Other views of κρεμαστοὶ refer it to (1) mere suspension, as a torture, like that of Melanthius in *Od.* 22. 175: (2) stretching on a cross-like frame; cp. Alexis *ap.* Athen. 134 A ἡδιστ' ἀναπήξαιμ' αὐτὸν ἐπὶ ξύλου λαβῶν. Impalement (ἀνασταυρῶ, ἀνασκολοπίζω) is certainly not meant.—ζῶντες κρεμαστοί, 'suspended alive,' as

ζῶν is oft. joined with another partic.: Xen. *Ap.* 2. 6. 29 οὐχ ὥσπερ οἱ ἄλλοι... ἀποτμηθέντες τὰς κεφαλὰς, δὲ περ τάχιστα θάνατος δοκεῖ εἶναι, ἀλλὰ ζῶν αἰκισθεὶς ἐνιαυτὸν.—δηλώσῃθ': as to the belief that torture was sure to wring the truth from slaves, cp. Isae. or. 8. 12 ὅπῃ δούλοι καὶ ἐλεύθεροι παραγέγονται... οὐ χρῆσθε ταῖς τῶν ἐλευθέρων μαρτυρίαις, ἀλλὰ τοὺς δούλους βασανίζοντες οὕτω ζητεῖτε εὐρεῖν τὴν ἀλήθειαν τῶν γενομένων. (Cp. *Selections from the Attic Orators*, p. 358 n.)—ὕβριν, in concrete sense (O. C. 1029).

310 Σ . ἴν'... ἀρπάξῃτε, with grim irony, since they are to die before they can apply the lesson. So O. C. 1377 (Oed. calls down destruction upon his sons) ἴν' ἀξιώτων τοὺς φυτεύσαντας σέβειν, where see n. Cp. below, 716.—τὸ κέρδος, accus. (cp. 1242): ἔνθεν οἰστέον (ἐστὶ).—μάθῃθ', aor., learn once for all: but ἀρπάξῃτε, pres., go on stealing.—ἐξ ἅπαντος, from every source, with τὸ κερδαίνειν: Xen. *Mem.* 2. 9. 4 οὐ γὰρ ἦν ὅλος ἀπὸ παντὸς κερδαίνειν: Ar. *Th.* 735 ὃ πορίσται | καὶ παντὸς ὑμεῖς μηχανώμεναι

and produce him before mine eyes, death alone shall not be enough for you, till first, hung up alive, ye have revealed this outrage,—that henceforth ye may thieve with better knowledge whence lucre should be won, and learn that it is not well to love gain from every source. For thou wilt find that ill-gotten pelf brings more men to ruin than to weal.

- GU. May I speak? Or shall I just turn and go?
 CR. Knowest thou not that even now thy voice offends?
 GU. Is thy smart in the ears, or in the soul?
 CR. And why wouldst thou define the seat of my pain?
 GU. The doer vexes thy mind, but I, thine ears.
 CR. Ah, thou art a born babbler, 'tis well seen.

ὥσιν L, with an erasure of three or four letters after τοῖς, in which ι has been made from υ: i.e. the scribe had first written ἐν τούτοις. 318 δαί L, δὲ r. 320 οἱ μ' ὡς λάλημα δῆλον] L has λάλημα, with an α erased before it: either, then, the scribe wrote ἀλάλημα, or he had begun to write ἀλημα, but perceived the error before he had written η. The later MSS. have λάλημα. The schol. has λάλημα in the lemma, but interprets ἀλημα,—τὸ περίτριμμα τῆς ἀγορᾶς, ὅσον πανούργος.—M. Schmidt writes οἱ μοι, λάλημα ὡς: Gleditsch, ἰσθ' ὡς λάλημα: for δῆλον, Burges δεινόν.

πεῖν. In O. C. 807 ἐξ ἁπαντος εὖ λέγει = speaks well on any theme (starting from anything).

315 εἰ τι suits a timid appeal: cp. O. C. 1414 ἱκετεύω σε πεισθῆναι τί μοι. 84 (Boeckh), though favoured by L, could not be justified as an expostulatory 'now.' δῶσεως: O. C. 1287 διδούς ἐμοὶ | λέξαι.—οὕτως, 'without more ado,' ὥσπερ ἔχω: Ph. 1066 οὐδὲ σοῦ φωνῆς ἐτι | γενήσομαι προσφθεγκτός, ἀλλ' οὕτως ἀπει; Plat. Phaedr. 237 C νῦν μὲν οὕτως οὐκ ἔχω εἰπεῖν ('off-hand').—ω, delib. subjunct., somewhat rare in pres. (O. T. 651).—καὶ νῦν ὥς=ὡς καὶ νῦν: for the hyperbaton of ὥς, cp. Ai. 590, El. 949, 1243, etc.—ἀνιάρως, with ἵ: but Eur., like Ar., has ἀνιάρως (Or. 230 etc.): Aesch. does not use the adj., though he has ἀνίος. ἀνία (ῖ) is used by Soph., but not by Aesch. or Eur.

317 ἐν with ὥσιν, through association with such phrases as Aesch. Pers. 605 βοῶ δ' ἐν ὧσι κέλαδος.—ἐπὶ with τῇ ψυχῇ denotes the seat, and, equally with ἐν, here=our 'in': cp. Il. 1. 55 τῷ γὰρ ἐπὶ φρεσὶ θῆκε θεά.

318 τί δὲ is right, not τί δαί (L): see Appendix.—ῥυθμίς, bring under ῥυθμός, i.e. reduce to a clear form, define, ὅπου (ἐστὶ), with respect to its seat (i.e. whether it is in the ears or in the mind). Cp. Arist. Metaphys. 11. 10 εἰν μὴ ῥυθμίση

τις, unless one reduce (the opinions) to a clear form, or method. So he oft. associates ῥυθμός with σχῆμα, as Phys. Aesc. 8. 3 τὸ σχηματίζμενον καὶ ῥυθμιζόμενον, what is being reduced to form and system. For the exegetic ὅπου cp. Ai. 103 ἡ τοῦπίτριπτον κινάδος ἐξήρου μ' ὅπου; id. 890 ἀνδρὰ μὴ λεύσσειν ὅπου.—Cp. Shakspeare. Troil. 4. 5. 244 That I may give the local wound a name, And make distinct the very breach whereout Hector's great spirit flew.

319 f. τὰς φρένας... τὸ δ' ἄτ', acc. defining σε: Ph. 1301 μέθεσ με χεῖρα: cp. on O. C. 113.—οἴμ' ὥς, impatient, as Ar. Ach. 590 οἴμ' ὡς τεθνήξεις: elsewhere in Soph. it expresses pity or grief (1270, Ai. 354, 587).—λάλημα suits Creon's contemptuous impatience. The schol. (see crit. n.) prob. read ἀλημα ('a knave,' lit., 'fine meal,' from ἀλέω): cp. Ar. Av. 430 παιτάλημ' δλον. But if Creon used that word, he would seem to give the man credit for real subtlety: he would be taking him too seriously. Thus ἀλημα is the word applied by Ajax to his mortal foe, Odysseus (Ai. 381, 389), who is similarly called πάνσοφον κρότημα in fr. 827: cp. Ph. 927 πανουργίας | δεινῆς τέχνημ' ἐχθιστον (Neoptolemus). Cp. 756 δούλευμα: O. T. 85 κήδευμα (n.).—δῆλον, like ἐναργές (cp. on 263).

ΦΤ. οὐκ οὖν τό γ' ἔργον τοῦτο ποιήσας ποτέ.

ΚΡ. καὶ ταῦτ' ἐπ' ἀργύρῳ γε τὴν ψυχὴν προδοῦς.

ΦΤ. φεῦ.

ἦ δεινόν, ᾧ δοκεῖ γε, καὶ ψευδῇ δοκεῖν.

ΚΡ. κόμψενέ νυν τὴν δόξαν· εἰ δὲ ταῦτα μὴ
φανείτε μοι τοὺς δρῶντας, ἐξερεῖθ' ὅτι
τὰ δειλὰ κέρδη πημονὰς ἐργάζεται.

325

ΦΤ. ἀλλ' εὐρεθείη μὲν μάλιστ'· εἰ δέ τοι
ληφθῇ τε καὶ μήμ' τοῦτο γὰρ τύχῃ κρινεῖ,
οὐκ ἔσθ' ὅπως ὄψει σὺ δεῦρ' ἐλθόντα με·
καὶ νῦν γὰρ ἐκτὸς ἐλπίδος γνώμης τ' ἐμῆς
σωθεῖς ὀφείλω τοῖς θεοῖς πολλὴν χάριν.

330

στρ. α'. ΧΟ. πολλὰ τὰ δεινὰ κούδεν ἀνθρώπου δεινότερον πέλει.

321 τό γ' Reiske: τόδ' MSS. 323 φεῦ in the verse L.—ἦ L.—ᾧ δοκεῖ L has ἦν and ἦν written above ὦι and εἰ, by the first hand. ἦν δοκῇ r (including A).—δοκεῖν] δοκεῖ L.—Vauvilliers conject. ἦν δοκῇ γε καὶ ψευδῇ, δοκεῖν: Kvčala, ἦν δοκῇ γε, καὶ ψευδῇ δοκεῖ: Hartung, ᾧ δόκησις ἦ, ψευδῇ δοκεῖν: Anonym. in *Class. Journ.* xvii. 57 ᾧ δοκεῖ γε, τὸ ψευδῇ δοκεῖν: Pallis, δι δοκεῖ γε καὶ ψευδῇ δοκεῖν ('that a man of repute should have false opinions'). 324 νυν] νῦν L.—For τὴν δόξαν, one late ms. (Aug. b, 14th

321 'At any rate (οὐν—babbler or not) I certainly have not done this deed.' εἰμί is supplied with ποιήσας. For οὐκ οὖν . . γε cp. 993, *Ph.* 907 NE. αἰσχροῖς φανοῦμαι . . ΦΙ. οὐκ οὖν ἐν οἷς γε δρᾶς· ἐν οἷς δ' αὐδᾶς, δὲνῶ: and so oft., as *O. T.* 565, 1357, *O. C.* 848.

322 'Yes, (you have done it,) and that, too, at the cost of betraying,' etc. The particle γε implies the contradiction, ἐποίησας: καὶ ταῦτα goes with the participle (προδοῦς): cp. *O. T.* 37, *El.* 614 τὴν τεκούσαν ὄβρισην, | καὶ ταῦτα τηλικούτος. So Lat., *hominem . . studiis optimis deditum, idque a puero* (Cic. *Fam.* 13. 16).

323 ἦ δεινόν. Creon has pronounced the Guard guilty on mere δόξα, without proof. The Guard says, 'It is grievous that, when a man does harbour suspicions (ᾧ δοκεῖ γε), those suspicions should at the same time (καὶ) be false.' γε means that, in such a matter, hasty δόξα should be avoided altogether. It is always bad to assume a man guilty without proof; it is worse when the rash assumption is also erroneous. Cp. δόκησις ἀγνώως, 'a blind suspicion' (*O. T.* 681), and *ib.* 608 γνώμη δ' ἀδήλω μὴ με χωρὶς αἰτιῶ. Eur. *Bacch.* 311 μὴδ' ἦν δοκῆς μὲν, (ἦ δὲ δόξα σου νοσεῖ,) | φρονεῖν δόκει τι.—Nauck supposes a play on two senses of δοκεῖν, ᾧ δοκεῖ (or, as he reads,

δοκῇ) having been suggested by *ἔδοξε τῷ δήμῳ*, etc.: 'Tis monstrous that he who decides should have false views.' But, even if the absolute ᾧ δοκεῖ could be thus used, the colloquial frequency of δοκεῖ (μοι ποιεῖν τι) in Aristophanes suffices to show that ᾧ δοκεῖ could not, to an Athenian ear, have suggested 'the ruler' or 'the judge': it would have seemed to mean merely one who 'proposes,' not 'disposes.'—Schütz makes δοκεῖν depend on δοκεῖ: 'Tis grievous when a man is resolved to believe even what is false' (if only he wishes to believe it). A bold speech for the Guard to Creon; nor does it satisfy either γε or καὶ.

324 κόμψενε . . τὴν δόξαν, make neat sayings about it,—referring to the rhetorical form of the last verse, with its παρήχησις, δοκεῖ . . δοκεῖν. Not necessarily, 'quibble upon it,'—as if δοκεῖν had been used in two different senses,—a view of κόμψενε which has been brought to support the interpretations of v. 323 mentioned above. The verb is usually midd., often with acc., as Eur. *I. A.* 333 εὖ κεκομψένουσι ποικίλά ('thou hast given subtle form to wicked pleas'): Plat. *Lach.* 197 D πρέπει . . σοφιστῇ τὰ τοιαῦτα μᾶλλον κομψέεσθαι.—τὴν δόξαν, that δόξα of yours: cp. 96: *El.* 1110 οὐκ οἶδα τὴν σὴν

GU. May be, but never the doer of this deed.

CR. Yea, and more,—the seller of thy life for silver.

GU. Alas! 'Tis sad, truly, that he who judges should misjudge.

CR. Let thy fancy play with 'judgment' as it will;—but, if ye show me not the doers of these things, ye shall avow that dastardly gains work sorrows. *[Exit.]*

GU. Well, may he be found! so 'twere best. But, be he caught or be he not—fortune must settle that—truly thou wilt not see me here again. Saved, even now, beyond hope and thought, I owe the gods great thanks. *[Exit.]*

CHORUS.

Wonders are many, and none is more wonderful than man; ^{1st} strophe.

cent.) has τὸ δόξαν.—Moschopolus *περὶ σχεδῶν* p. 20 reads κόμψευε τὴν δόκησιν: prob., as Dindorf says, by a confusion with the schol. here, σεμνολόγει· τὴν δόκησιν περιλάλει. 326 δειλά] δεινὰ L, which Seyffert and others prefer: schol. γρ. τὰ δειλά· ἀντὶ τοῦ κακά· ἀπὸ τοῦ τοῦ δειλοῦς εἶναι ἀχρεοῦς. Wecklein conject. τὰ δὲ λα. 327 τοι] σοι L, with τ above from first hand. 328 καὶ] Blaydes conject. κἂν. 332 πολλὰ τὰ] Neue conject. πολλά τε.

κληδόν' (the κληδών of which you speak), not merely, 'the word δόξα.' If the *v. l.* τὸ δόξαν (see cr. n.) was intended to mean the latter, it should have been τὸ δόξα.—νυν ('very well,' like οὖν) is better than νῦν, which would mean 'for the present' (as opposed to the near future).—ταῦτα...τοὺς δρώντας=τοὺς ταῦτα δρώντας: cp. 384: the pron. gains emphasis by its place.

326 δειλά, as involving mean treachery towards king and city. Theognis 835 ἀλλ' ἀνδρῶν τε βίη καὶ κέρδεα δειλά καὶ ὕβρις | πολλῶν ἐξ ἀγαθῶν ἐς κακότητ' ἔβαλεν (*sc.* ἡμᾶς).—δεινὰ (L) is defended by Seyffert as='flagitious,' by Whitelaw as='clever' (*iron.*), 'your wondrous winnings.' In some forms of minuscule writing λ and ν could easily be confused: cp. *O. T.* 1130 ξυναλλάξας, where the first λ has been made from ν: and *O. C.* 1164, where μόνον has been restored from μολόντ'.

327 ε. ἀλλ' prefacing the wish (*O. C.* 421: πῶρεθείη *sc.* ὁ δρών (319): μάλιστα, denoting the best thing that could happen (*O. T.* 926 n.).—κἂν for καὶ is needless. We find καὶ ἐάν...καὶ ἐάν: ἐάν τε...ἐάν τε: but, as a rule, ἐάν (or ἐάν τε)...καὶ [not καὶ ἐάν] μή: e.g. Eur. *Hec.* 751 κἂν τῶν κἂν μή τύχω: Plat. *Legg.* 660 E ἐάν τε μέγας...ἐάν τε μικρός...ἤ, καὶ ('and') ἐάν πλουτῇ καὶ μή. For the conjunctive

form in stating alternatives, cp. *O. C.* 488 n.

330 καὶ with νῦν, not with γάρ.—γνώμη, of reasonable forecast, cp. *O. T.* 1087.

332—375 First στάσιμον. 1st strophe (332—342)=1st antistrophe (343—353): 2nd strophe (354—364)=2nd antistr. (365—375). For the metres see Metrical Analysis.

The Chorus had not thought it possible that any one should brave death to bury the corpse (220). But the deed has been done, and without leaving a trace (252). And Creon has silenced the suggestion that gods did it (278). The train of thought is continued in this ode. Its theme is man's daring,—his inventiveness, and the result to his happiness.

Man is master of sea and land; he subdues all other creatures; he has equipped his life with all resources, except a remedy against death. His skill brings him to prosperity, when he observes divine and human laws, but to ruin when he breaks them.—At that moment Antigone is led in, and the coryphaeus speaks the closing anapaests (376—383).

332 πολλὰ...κούδεν. Schol. ἐν σχήματι εἶπεν, ἀντὶ τοῦ, πολλῶν ὄντων τῶν δεινῶν, οὐδέν ἐστιν ἀνθρώπου δεινότερον. The σχῆμα is the rhetorical parataxis,

- 2 τοῦτο καὶ πολιοῦ πέραν πόντου χειμερίῳ νότῳ 335
 3 χωρεῖ, περιβρυχίοισιν
 4 περῶν ὑπ' οἰδμασιν.
 5 θεῶν τε τὰν ὑπερτάταν, Γᾶν
 6 ἀφθιτον, ἀκαμάταν ἀποτρύνεται,
 7 ἰλλομένων ἀρότρων ἔτος εἰς ἔτος, 340
 8 ἱππεῖω γένοι πολεύων.

335 πόντου made from πόντωι by the first hand in L. 338 θεῶν τε] τ has been corrected from θ (or δ) by an early hand in L. After τὰν a point has been erased. 339 ε. ἀκαμάταν] ἀκαμάτων Semitelos (as Triclinius read), joining it with ἀρότρων, which he substitutes for ἀρότρων.—ἀποτρύνει ἀπλομένων L, the ο after λ made from ω: schol. in marg., γρ. ἀποτρύνεται ἰλλομένων. A mis-writing of the latter, with λ for λλ, caused the error, ΑΠΟΤΡΥΤΕΤΑΠΛΟΜΕΝΩΝ (Π for ΙΙ). The

καὶ being equiv. to 'and yet': cp. Tr. 1046 ὦ πολλὰ δὴ καὶ θερμὰ κοῦ λόγῳ κακὰ | ...μοχθήσας ἐγὼ | κοῦ πω τοιοῦτον οὐτ' ἀκοίτις ἢ Διὸς | προῦθηνεν κ.τ.λ. It is stronger to say, 'they are great; and he is greater': than, 'though they are great, he is greater.'—τὰ δεινὰ, not 'dread,' nor 'able,' but 'wonderful.' There is a certain resemblance to Aesch. Ch. 585 ff. πολλὰ μὲν γὰρ τρέφει | δεινὰ δειμάτων ἀχνη...ἀλλ' ὑπέρτολμον ἀνδρὸς φρόνημα τίς λέγοι; but there δεινὰ = 'dread,' and the scope is limited to the violence of human passion.

334 τοῦτο, sc. τὸ δεινόν, this wondrous power, man. The schol. quotes Theocr. 15. 83 σοφὸν τοι χρῆμ' ἀνθρώπος. Not adverbial with χωρεῖ, 'so' (in a way corresponding with his δεινότης), as Bellermand takes it, comparing O. T. 1005 (τοῦτ' ἀφικόμεν), where see n.—πέραν, properly, 'to the further side of' (trans). The point here is that man dares to cross the sea. πέρα (ultra), which Blaydes prefers, would imply wanderings (not merely over, but) beyond sea. A European visitor to New York goes πέραν πόντου: to San Francisco, πέρα. Cp. O. C. 885 and p. 279.

335 χειμερίῳ νότῳ with χωρεῖ, goes (driven) by it: cp. Od. 14. 253 ἐπλέομεν βορρῇ ἀνέμῳ, and id. 290 (of the ship) ἢ δ' ἔθεν βορρῇ ἀνέμῳ. The dat. might be merely 'with' (dat. of circumstance), but is better taken as instrumental. Cp. 588 πνοαῖς. Some make χειμερίῳ νότῳ a temporal dat., like ὥρα χειμῶνος, which it can hardly be.—Soph. is thinking of the Aegean, where the prevailing winds were from the N. or N.W. in spring and

summer, while stormy south winds were associated with winter: Hesiod warns a man with a voyage before him not to await χειμῶν' ἐπύοντα νότοιοί τε δεινὰς ἀήτας, | δς τ' ὠριε θάλασσαν ὁμαρτήσας Διὸς ὁμβρῳ | πολλῷ ὀπωρινῷ, χαλεπὸν δέ τε πόντον ἔθηκεν. The epithet χειμερίῳ aptly distinguishes this wintry νότος from that gentle south breeze (now called the 'embates') which regularly sets in at sunset in the fair season (cp. Curt. Hist. Gr. I. 14).

336 ε. περιβρ...ὑπ' οἰδμασιν, passing under swelling waters which open depths around: i.e. he is in the trough of a heavy sea, while on each side the waves rise above his ship, threatening to engulf it. Verg. Aen. 1. 106 his unda dehiscens Terram inter fluctus aperit. βρύχιος, 'of the depths' (βρυχία...ἡχώ βροντᾶς, Aesch. P. V. 1082), is formed as if from βρύξ, of which Oppian uses acc. βρύχα ('depth of the sea,' Hal. 2. 588). ὑποβρύχιος = 'under water,' and so neut. pl. adv. ὑποβρυχά (Od. 5. 319 etc.). περιβρύχιος occurs only here. For the ι before βρ cp. 348, 1104, 1117. The schol.'s ἡχώδεσι means that περιβρύχιος was taken as 'roaring around' (βρυχάσμαι), where the υ would be long, against metre (cp. 347). The Homeric ἀμφὶ δὲ κύμα | βέβρυχεν ῥόδιον (Od. 5. 411) might suggest this view.

338 ὑπερτάταν, highest, as eldest, παμμήτωρ (Aesch. P. V. 90), and παμβίωτις (Ph. 392): Plat. Tim. 40 c γῆρ...πρώτην καὶ πρεσβυτάτην θεῶν ὅσα ἐντὸς οὐρανοῦ γέγονασι.

339 ἀκαμάταν: this form of the fem. occurs only here, unless ἀκαμάτῃσι (and

the power that crosses the white sea, driven by the stormy south-wind, making a path under surges that threaten to engulf him; and Earth, the eldest of the gods, the immortal, the unwearied, doth he wear, turning the soil with the offspring of horses, as the ploughs go to and fro from year to year.

later MSS. have ἀπλωμένων (as V), εἰλωμένων (as Vat.), or παλλομένων (as A).—*ἔτος* *εἰς ἔτος* L. Some later MSS. have *ἔτους εἰς ἔτος*. Musgrave conject. *ἔτος ἐξ ἔτους*, from the schol., περικυκλούντων τῶν ἀρότρων *ἔτος ἐξ ἔτους*. 341 πολεῦον (corrected from πόλεον) L: πολεῦον τ.

not ἀκαμάτοις) χέρεσσιν be right in Hes. *Th.* 747, but is warranted by similar epic forms in tragedy, as ἀθανάτας (gen.) Aesch. *Ch.* 619, Eur. *Ph.* 235: ἀδμήταν Soph. *El.* 1238 (and -ης in dial. O. C. 1321). For the initial α, cp. the epic ἀθάνατος, ἀγοράσθε, etc. (and see *Introd. to Homer*, Appendix, note 5, p. 195): but in *El.* 164 we find ἄκαματα.—ἀποτρύβεται, prop., wears away for his own purposes (midd.),—*fatigat*, vexes (with constant ploughing). Earth is 'immortal,' and not to be exhausted; but man's patient toil subdues it to his use. Cp. *Tr.* 124 ἀποτρύνει ἐλπίδα, to wear it out.—Not, 'wears himself by tilling' the soil.

340 Ὀλομένων ἀρότρων, as the ploughs go backwards and forwards,—turning at the end of one furrow, and going down the next. Cp. Nicander *Ther.* 478 φεύγει δ' αἰεὶ σκολίην τε καὶ οὐ μίαν ἀτραπὸν ἔλλων, 'in flying (from the snake), always *make your course wind* (ἔλλων) from side to side, instead of keeping it straight.' Xen. *Cyn.* 6. 15 κύνας ἐξίλλουσαι τὰ ἔχρη, 'puzzling out the tracks,' i.e. going backwards and forwards till they have found a clue. As to the spelling ἔλλω *versus* ἔλλω, see Appendix. It is needless to write ἀρότρων, 'ploughing-seasons' (*Tr.* 825), and to take Ὀλομένων as = περιτελλομένων. The picture of the ploughs at work is more vivid; and, with ἀρότρων, *ἔτος εἰς ἔτος* would be feebly redundant.—*ἔτος εἰς ἔτος*, an adverbial phrase, like 'year in, year out': for the use of the simple acc. in temporal adverbs (like ἡμέραν) see O. T. 1138 n.; for *εἰς*, *Od.* 9. 134 μάλα κεν βαθὺ λήϊον αἰεὶ | *εἰς* ὥρας ἀμύων ('as each year comes round'): Theocr. 18. 15 κῆς ἔτος ἐξ ἔτους: so *εἰς* *νέετα* (next year), and the Mod. Gk

χρόνο σέ (= *εἰς*) χρόνο, 'year after year.'

341 ἱππείῳ γένει, the 'offspring of horses,' meaning 'mules'; which are 'far better than oxen to drag the jointed plough through the deep fallow' (*Il.* 10. 352). Arist. *Rhet.* 3. 2 § 14 ὁ Σιμωνίδης, *ὅτε μὲν ἐδίδον μισθὸν ὀλίγον αὐτῷ ὁ νικῆσας τοῖς ὀρεῦσιν, οὐκ ἤθελε ποιεῖν ὡς θυοχεραίων εἰς ἡμίονους ποιεῖν· ἐπεὶ δ' ἱκανὸν ἔδωκεν, ἐποίησε, χαίρει, ἀελλοπόδων θυγατρὲς ἱππων*. As this story suggests, the very fact that the ordinary Attic word for 'mule' was ἡμίονος (adj. ὀρεός) might lead an Attic poet to prefer such a periphrasis as ἱππειον γένος. The objections to taking ἱππείῳ γένει as simply = ἱπποῖς are, that (1) Greek ploughmen used oxen or mules more than horses, and (2) the achievement of taming the horse (350) is thus anticipated. Some understand *both* horses and mules, giving γένει a double sense—rather awkwardly, I think.—πολεῦον, κατὰ σύνεσιν after τοῦτο. Cp. *Od.* 11. 90 ἦλθε δ' ἐπὶ ψυχῇ Θηβαίου Τειρεσίαο, | χρύσειον σκήπτρον ἔχων: 16. 476 μείδισεν δ' ἱερὴ ἱς Τηλεμάχιοι, | *ἐς* πατέρ' ὀφθαλμοῖσιν ἰδὼν: *Il.* 11. 690 ἐλθὼν γὰρ ἐκάκωσε βῆη Ἡρακλειαίη. But as Soph. would write ΠΟΛΕΤΟΝ, it was the easier to read πόλεον.

343—353 Man's conquests over the animal world are here taken in two groups. First, those of which the primary aim is to kill or to capture. Here the means is netting (ἀμφιβαλὼν στείραισι δικτυοκλώστοις), in its threefold sporting use, as applied to fowling (ὀρνίθων), hunting (θηρῶν), and fishing (πύκτων φύσιν). Secondly, those conquests which aim at reducing wild animals to man's service. These are effected by μηχαναί (349),—arts of taming and training. And their result is aptly expressed by the word

- ἀντ. α'. κουφονόων τε φύλον ὀρνίθων ἀμφιβαλὼν ἄγει 343
 2 καὶ θηρῶν ἀγρίων ἔθνη πόντου τ' εἰναλίαν φύσιν 345
 3 σπείραισι δικτυοκλώστοις,
 4 περιφραδῆς ἀνὴρ·
 5 κρατεῖ δὲ μηχαναῖς ἀγραύλου
 6 θηρὸς ὄρεσσιβάτα, λασιαύχενά θ' 350
 7 ἵππον *ὀχμάζεται *ἀμφὶ λόφον ζυγῶν,
 8 οὐρεῖόν τ' ἀκμήτα ταῦρον.
- στρ. β'. καὶ φθέγμα καὶ ἀνεμύν 354

342 κουφονέωντε L, the ω from ο. The first hand seems to have written *κούφον ὄντε*. *κούφονέων τε* or *κούφονέων τε* 1: *κουφονόων τε* Bruck. 344 ἀμφιβαλὼν L, with ο above ω from the first hand (for the sake of consistency with *πολεῖον* in 341).—The first hand in L wrote *ἔχει ἄγει*: another early hand erased the second word, and changed the first into *ἄγει*. 345 εἰναλίαν] εἰναλίαν L. 350 ὄρεσσιβάτα L: a letter erased

κρατεῖ: here, man is not merely the slayer or captor; he becomes the master of docile toilers. The horse and the bull are types.

Thus, in this ode, the scale of achievement ever ascends: man (1) conquers inanimate nature: (2) makes animals his captives: (3) trains them to be his servants: (4) develops his own social and intellectual life.

343 *κουφονόων* is merely a general epithet, 'light-hearted,' 'blithe and careless'; Theognis 580 *συμκρῆς ὀρνίθος κούφον ἔχουσα νόον*: cp. the proverbial phraseology of Athens, *ἄθροπος ὄρνις, ἀστάθμητος, πετόμενος*, | *ἀτέκμαρτος, οὐδὲν οὐδέ ποτ' ἐν ταύτῳ μένων* (Ar. Av. 169). The epithet is given to *ἔρωτες* below (617), and to *εὐθρία* in Aesch. P. V. 383.—Not, 'quick-witted' (and therefore harder to catch).—*ἀμφιβαλὼν* with *σπείραισι* δ.: it can precede the dat. by so much, because its meaning is already clear, and the dat. is merely a poet. amplification.

345 ε. πόντου...εἰναλίαν φύσιν, a brood living in the waters of the sea, the tautology being only of the same order as in *πόντος ἄλός, ἄλός ἐν πελάγεσσιν, πέλαγος θαλάσσης*, etc.—*σπείραισι δικτυοκλ.*, instr. dat. with *ἀμφιβαλὼν*, in the coils of woven nets: for the adj. compounded with a subst. (*δίκτυον*) cognate in sense to *σπείρα*, see n. on O. C. 716 *εὐήρετος πλάτα*.—Ar. Av. 528 mentions *ἔρκη, νεφέλας, δίκτυα, πηκτάς* as nets used by the fowler (*ὀρνιθευτής*). In hunting the lion, bear, boar, deer, hare, etc., various

nets were used; the *δίκτυον*, to enclose large spaces; the *ἐνόδιον*, to close passages; the *ἀρκυς* (*cassir*) or tunnel-net. The chief fishing-nets were the *ἀμφίβληστρον* (casting-net), and the *σαγήνη* (drag-net, whence *seine, sean*).

348 *περιφραδῆς*. Eustath. p. 135, 25 *φραδῆς...ὅθεν σύνθετον ὁ παρὰ Σοφοκλεῖ ἀριφραδῆς ἀνὴρ*. This was evidently a mere slip of memory. Neither Soph. nor Eur. uses any compound with *ἀρι* or *ἐρι*, though Aesch. has *ἀρίδακρυς, ἐρίδματος, ἐρικύμων*.

349 ε. *μηχαναῖς*. *μαχαναῖς* in Ar. 181 and *μαχανᾶ* in Aesch. Th. 133 are the only instances in which Tragedy gives a Doric form to words from this stem.—*ἀγραύλου*, having his *αὐλή*, or dwelling, in the open country, as opposed to a domesticated animal: Eur. Bacch. 1187 *πρέπει γ' ὥστε θῆρ ἀγραυλος φόβη*. For the combination with *ὄρεσσιβάτα* cp. Plat. Crat. 394 E *τὸ θηριώδες τῆς φύσεως καὶ τὸ ἀγροῖον αὐτοῦ καὶ τὸ δρεινόν*.

350 *λασιαύχενά θ'*. The elision at the end of the verse (*ἐπισυναλοιφή*) is comparatively rare in lyrics, as in dialogue (1031); but cp. 595 *πίπτοντ', 864 αὐτογέννητ'*.

351 *ὀχμάζεται*, he tames, *ἀμφὶ λόφον ζυγῶν*, putting the yoke about its neck. *ὀχμάζω* (prop., 'to get a firm hold upon') was esp. used of breaking horses: Eur. El. 816 (Thessalians honour a man) *δοῖς ταῦρον ἄρταμει* (cuts to pieces) *καλῶς*, | *ἱπποῦς τ' ὀχμάζει*. Schol. on Apollon.

ὀχμάζω - colls.

δίκτυοκλ. - συναντιπλεῖς

And the light-hearted race of birds, and the tribes of savage beasts, and the sea-brood of the deep, he snares in the meshes of his woven toils, he leads captive, man excellent in wit. And he masters by his arts the beast whose lair is in the wilds, who roams the hills; he tames the horse of shaggy mane, he puts the yoke upon its neck, he tames the tireless mountain bull.

1st anti-
strophe.

And speech, and wind-swift

2nd
strophe.

after α, perhaps ν. 351 *λασιαύχενά θ' ἵππων ἔξεται ἀμφιλόφον ζυγόν* L. Schol. in marg. (on 352) ἀπὸ κοινοῦ τὸ ὑπὸ ζυγὸν ἔξεται, with δ written over ε. The later mss. have ἄξεται (A), ἄξερ', ἔξεται, ἔξερ'. See comment. and Appendix. 352 *ἀκμήτα* L, ἀδόμητα r.

Rhod. 1. 743 *κυρίως ἐστὶν ὀχμάσαι τὸ ἵππων ὑπὸ χαλῶν ἀγαγεῖν ἢ ὑπὸ ζυγόν*. The midd. voice does not occur elsewhere; but this cannot be regarded as an objection, when we remember how many rare middle forms occur in the dramatists. Thus *προσορωμένα* in *O. C.* 244 is a solitary example of that verb in the midd., and if the license could be taken with so common a word, much more might it be allowed with a comparatively rare one. Blaydes writes *ὀχμάσει ὕπ' ἀμφιλόφον ζυγόν*: but the ms. *ἔξεται* indicates that the verb, whatever it was, was of the midd. form. *ὀχμάσεται* was published by G. Schöne in 1833, and by Franz in 1846: they appear to have made the conjecture independently. Donaldson (1848) printed *ὀχμάσεται ἀμφιλόφον ζυγόν*, and seems to ascribe *ζυγόν* to Franz and Schöne; though Franz, at least, proposed *ἀμφιλόφον ζυγόν*. *ζυγόν* has been revived (seemingly without knowledge of a predecessor) by H. Schütz (1886). Sophocles would write *ΑΜΦΙΑΟΦΟΝΖΥΤΟΝ*, and thus *ζυγόν* changes no letter. Aesch. used the fut. *ζυγώσω* (fr. 110), and Soph. has the verbal *ζυγωτῶν* (*El.* 702). To *ἀμφιλόφον ζυγόν* it may be objected that, being clear, it was not likely to become *-ον -ω*: but, when *ἀμφιλόφον* had once been written, *ζυγόν* (or *ζυγόν*) would easily become *ζυγόν*. As to the schol. on *ἀμφιλόφον*,—ἀντί τοῦ, περιβαλὼν αὐτῷ ζυγὸν περὶ τὸν λόφον, ὑπάγει,—it cannot fairly be urged for *ζυγόν* (or for any partic.), since it may be merely a paraphrase of *ἀμφιλόφον*.—Schütz's *ἔξεται* is attractive; for the acc. he cp. Aesch. *Eum.* 409 *βρέτας...ἐφημένω*, Eur. *Helen.*

1493 *Εὐρώταν ἐφεζόμεναι*. Add Aesch. *Ag.* 664 *ναῦν θέλουσ' ἐφέζετο*. The sense would be, 'seats himself behind the horse' (in a chariot): cp. *Il.* 5. 46 *ἵππων ἐπιβησόμενον*, etc. But, though oxen were used for draught, *ἐφέζεται* suits *ταῦρον* less well. The sense, 'tames,' is clearly that which we require. See Appendix.

354 *φθέγμα κ.τ.λ.* The phrase, 'man has taught himself speech,' should not be pressed as if the poet was thinking of a theory on the origin of language. It was the Eleatic view that language came *θέσει*, not *φύσει*, and Soph. may have known that; but by his *ἐδιδάξατο* he meant simply, 'developed for his own benefit, by his own effort.' So Isocrates (or. 3 § 6) conceives primitive man as living in a brutal state, and emerging from it by the development of speech and thought,—*λόγος* being one of the human faculties (*τῶν ἐνόντων ἐν τῇ τῶν ἀνθρώπων φύσει*), and the distinctive one:—*ἐγγενομένου δ' ἡμῶν τοῦ πείθειν ἀλλήλους καὶ δηλοῦν πρὸς ἡμᾶς αὐτοὺς περὶ ὧν ἂν βουλευθῶμεν, οὐ μόνον τοῦ θηριωδῶς ζῆν ἀπηλλάγμεν, ἀλλὰ καὶ συνελθόντες πόλεις ψκίσσαμεν καὶ νόμους ἐθέμεθα καὶ τέχνας ἐβρομεν*. Cp. Hor. *Sat.* 1. 3. 103 (men fought,) *Donec verba, quibus voces sensusque notarent, Nominaque invenere: dehinc absistere bello, Oppida coeperunt munire et ponere leges*. The Aeschylean Prometheus (*P. V.* 444) claims to have made men *ἐννοῦς...καὶ φρεσὶν ἐπηβόλους*, but not (like Shelley's Prometheus) to have also given them language. Cp. Peile's chapter 'On the Nature of Language' (*Primer of Philology*), p. 156: 'In this way then we may conceive of the

- 2 φρόνημα καὶ ἀστυνόμους ὀργὰς ἐδιδάξατο καὶ δυσ-
αύλων
3 πάγων ἐναίθρεια καὶ δύσομβρα φεύγειν βέλη,
4 παντοπόρος· ἄπορος ἐπ' οὐδὲν ἔρχεται 360
5 τὸ μέλλον· Αἶδα μόνον φεύξιν οὐκ ἐπάξεται·

355 φρόνημα] φώνημα Scaliger (so, too, Valckenaer and Bergk). φρούρημα Semitelos. ἀμερόφρον νήημα Schneidewin.—ὀργὰς] One of the later MSS., V (13th cent.), has ὀρμάς, prob. a late conjecture, if not a mere error. Valckenaer conject. ὀρχάς: Musgrave, ὀρχμαῖς ('bounds,' Hesych., ὀρχμαί· φραγμοί): Mekler and Semitelos, ἀγοράς: Gleditsch, ἀρετὰς (and ἀστυνόμον σοφίαν). 356 ἐδιδάξατο L, with ι over the first α from the first hand.

357 αἶθρια MSS. (marg. gloss in L, ψυχρά). ἐναίθρεια Helmke: ὑπαίθρεια Boeckh. Musgrave had already proposed αἶθρεια, which, however, does not satisfy the metre (cp. 368). Blaydes would prefer ὑπαίθρεια or δυσαίθρεια.

359 παντ' ὄπορος L first hand (παντ' ἄπορος?): a later hand has accented the second ο. L has a point after βέλη, and none after παντοπόρος. 361 αἶδα L, with ι over the second α from the first hand: the dots

beginnings of speech...Speech is the development, through imitation, of a capacity of man—the capacity of making a noise.' This is quite compatible with ἐδιδάξατο.—ἀνεμόν φρόνημα: cp. *Il.* 15. 80 ὡς δ' ὅτ' ἂν ἀΐξῃ νῆος ἀνέρος...| ὡς κραιπνῶς μεμαυῖα διέπτατο: *Od.* 7. 36 τῶν νέες ὡκείαι ὡσεὶ πτερὸν ἤε νήημα: *O. C.* 1081 ἀελλαῖα ταχύρρωστος πελειάς: fr. 621 ἀελλάδες φωναί. Not 'lofty,' in which sense ἀνεμόν could be said only of a high place. Cp. Shelley, *Prometheus*: 'He gave man speech, and speech created thought, Which is the measure of the universe.' Soph. does not imply that speech created thought; he is rather thinking of them as developed (in their riper forms) together.

355 ἀστυνόμους ὀργὰς, 'such dispositions as regulate cities'; i.e. those feelings which lead men to organise social life, and to uphold the social order by their loyalty. For ὀργὰς, cp. *Ai.* 639 συντρόφοις | ὀργαῖς, the dispositions that have grown with his growth: *Eur. Tro.* 53 ἐπήνεα' ὀργὰς ἡπίους. The relation of φθέγμα to ἀστυνόμοι ὀργαί is illustrated by *Arist. Pol.* 1. 2 § 12, where he is showing that man, more than any other ἀγελαῖον ζῷον, is πολιτικόν: 'Speech is intended to explain what is expedient and what is hurtful,—and so also what is just and unjust. It is characteristic of man, as compared with other animals, that he alone has a sense of good and evil, just and unjust; and it is the association of beings with this sense that make a Family and a State.'

356 ἐδιδάξατο here = simply αὐτὸς ἐάντων ἐδίδαξε. The notion, 'men taught

each other,' 'learned by mutual converse,' cannot be extracted from it. The passive διδασκομαι as = μανθάνειν is freq., but I can find no parallel for the use of the aor. midd. here. For the ordinary use, cp. *Plat. Meno* p. 93 D τὸν υἱὸν ἰππέα...ἐδιδάξατο (had his son taught to ride): so *Plat. Rep.* 467 E (διδασκόμενοι, 'when we have had them taught'); [*Plat. Theag.* 122 E, *De Virt.* 377 B; *Xen. Cyr.* 1. 6. 2, *Mem.* 4. 4. 5; *Ar. Nucl.* 1338. Once or twice ἐδιδάχην is merely ἐδίδαξα with the idea of the teacher's interest super-added: *Pind. O.* 8. 59 τὸ διδάσθαι | εἰδοῖσι ῥάτερον: so *Simonides* fr. 145 (of himself) διδασκόμενος χορόν (unless he meant, 'caused to be trained'). In *Ar. Nucl.* 783 διδάξαιμ' ἂν (Elmsley) should prob. be read. It is rare for any midd. form, without a reflexive pron., to denote that the subject acts on (and not for) himself: thus, 'he kills himself' is not ἀποκτείνεσθαι, but ἀποκτείνει ἐαυτὸν (*Plat. Phaed.* 61 E). The exceptions are chiefly words of the toilet, as λούομαι. The dative of the reflexive can be more easily understood, as *Thuc.* 6. 40 πόλις...οὐκ...αὐθαίρετον δουλείαν ἐπιβαλεῖται, *sibi imponere*.

358 πάγων κ.τ.λ. Construe: καὶ (ἐδιδάξατο) φεύγειν ἐναίθρεια βέλη δυσαύλων πάγων, καὶ δύσομβρα βέλη. He learned to build houses, to shelter himself from frost and rain. πάγοι δυσαύλοι = frosts which make it unpleasant to bivouac in the open: cp. *Aesch. Ag.* 555 δυσανλίας. ἐναίθρεια = under a clear (frosty) sky: cp. fr. 154 ὅταν πάγου φανεῖτος αἰθρίον ('a clear frost') χερσὶν | κρυστάλλον ἀρπάσσει. Nauck takes δυσαύλων πάγων as

thought, and all the moods that mould a state, hath he taught himself; and how to flee the arrows of the frost, when 'tis hard lodging under the clear sky, and the arrows of the rushing rain; yea, he hath resource for all; without resource he meets nothing that must come: only against Death shall he call for aid in vain;

on the first ι have been erased.—μόνωι L, with $\omega\nu$ (not $\omega\upsilon$) over $\omega\iota$ from the first hand. 362 ἐπάξεται] Heindorf conject. ἐπεύζεται. Schneidewin, ἐπάσεται (so Semitelos, placing a stop at ἐρχεται, and reading τὸ μέλλον 'Αἰδαν μόνον | θέλξειν οὐκ ἐπάσεται, 'only he will not find the spell which can charm Hades'). Rauchenstein, οὐκ ἐπαρκέσει. Pallis, ἐπίσταται. M. Schmidt, ἐπραξέ πα. Seyffert, διδάζεται. Wecklein, τεπάσεται.

'inhospitable hills,' citing Moschion fr. 7. 5 (*Frag. Trag.* p. 633), who describes primitive man as inhabiting *δρειγενή σπήλαια*: but the context is against this. As corrections of the MS. *αἰθρία*, there is little to choose between *ἐναῖθρία* and *ὑπαῖθρία*: Aesch. *Ag.* 335 has *ὑπαῖθριων πάγων*: but after *πάγων* the loss of *ἐν* would be easier than that of *ὑπ*. The ϵ of *αἰθρία* could be long (as Solon 13. 22): but ϵ is not elsewhere found in the derivatives; for in Cratinus *Δηλιάδες* fr. 5 we must read *Ἰπέρβορελους αἰθρία τιμώντας στέφη* (not, as Blaydes gives it, *Ἰπέρβορεως αἰθρία*). The spelling *ἐναῖθρία* is conjectural, but in *O. C.* 1088 L has *ἐπικεῖψ*, as metre requires, for *ἐπικικίψ*. Below, v. 814, *ἐπινύμφειος* has been conjectured: see n. there.—βῶλη, the 'shafts' of piercing cold, or of lashing rain. Cp. Plat. *Legg.* 873 E *κεραυνός, ἥ τι παρὰ θεοῦ τοιοῦτον βέλος ἰόν* (some such swift and sudden visitation): Aesch. *P. V.* 371 *βέλεσι πυρπύου ἱάλης* (sent forth from Aetna): *Il.* 1. 53 *κῆλα θεοῖο* (of the pestilence).

360 παντοπόρος is at once a comment on the achievements already enumerated (cp. *περιφραδής* in 348), and a general expression absolving the poet from further detail: 'yes, there is nothing that he cannot provide.' Isocr. may have had this passage in mind in or. 3 § 6 (quoted on 354), where an enumeration parallel with that of Soph. is closed by a phrase answering to *παντοπόρος*,—*καὶ σχεδὸν ἅπαντα τὰ δι' ἡμῶν μεμηχανημένα λόγος ἡμῶν ἔστιν ὁ συγκατασκευάσας*. We must not point thus: *βέλη· παντοπόρος, ἄπορος κ.τ.λ.*, when the sense would be weakened, and the construction perplexed ('all-providing, and in no case without resource, he meets the future').

οὐδὲν ... τὸ μέλλον = οὐδὲν δ μέλλει

(*εἶσεσθαι*), nothing that is to be (cp. the absolute τὸ μέλλον, τὰ μέλλοντα). So Plat. *Lach.* 197 A *ἐγὼ γε ἀνδρεία καλῶ οὔτε θηρία οὔτε ἄλλο οὐδὲν τὸ τὰ δεινὰ ὑπὸ ἀγνοίας μὴ φοβοῦμενον* = οὐδὲν δ μὴ φοβείται. This negative form is as correct as (though actually rarer than) the positive *πάν τὸ καλῶς ἔχον* (Plat. *Rep.* 381 A) for *πάν δ καλῶς ἔχει*. Donaldson took τὸ μέλλον adverbially: 'in regard to the future, he comes to nothing without resources.' Cp. 728, *μηδὲν τὸ μὴ δίκαιον*, where *μηδὲν* is subst., not adv.

361 ϵ μόνον and μόνου are alike admissible; μόνον means, 'the only thing that he will not achieve is to escape death'; μόνου, 'the only thing that he will not escape is death.' In this general view of human achievement, μόνον seems a little the better. φεῦξιν—ἐπάξεται, *procure* means of escape from death. ἐπάγεσθαι, prop. 'to bring into one's own country'; usu. said of calling in allies to help one; or of importing foreign products: Thuc. 4. 64 *ἐνυμμάχους δὲ οὐδέποτε ... ἐπαξόμεθα*: id. 1. 81 *ἐκ θαλάσσης ὧν δέονται ἐπάγονται*. Then often fig., of calling in anything to one's aid: Plat. *Legg.* 823 A *τὸ δὲ δὴ παρὸν ἡμῶν τὰ νῦν οἷον μάρτυρα ἐπαγόμεθα* 'δηλοῖ μὲν ἂν δ βουλόμεθα': 'we call to our help, as a witness, the example which is actually present with us; it will show what we mean.' *Gorg.* 492 B *αὐτοὶ ἑαυτοῖς δεσπότην ἐπαγαγοῖντο τὸν τῶν πολλῶν ἀνθρώπων νόμον τε καὶ λόγον καὶ ψόγον* ('call in to rule them'). Menander *Τόρια* fr. 2 *γέροντα δυστυχοῦντα, τῶν θ' αὐτοῦ κακῶν | ἐπαγόμενον λήθην, ἀνέμνησας πάλιν* ('seeking to procure forgetfulness of his troubles'). The word is admirably suitable and vivid here: man looks to every side for succour against the foe that is ever in the land,—Death; but from no

6 νόσων δ' ἀμηχάνων φυγὰς ξυμπέφρασται.

ἀντ. β.

σοφόν τι τὸ μηχανόεν 365
2 τέχνας ὑπὲρ ἐλπίδ' ἔχων τοτὲ μὲν κακόν, ἄλλοτ' 370
ἐπ' ἐσθλὸν ἔρπει.
3 νόμους *γεραίρων χθονὸς θεῶν τ' ἔνορκον δίκαν,
4 ὑψίπολις· ἀπολις, ὅτ' τὸ μὴ καλὸν 370
5 ξύνεστι τόλμας χάριν. μὴτ' ἐμοὶ παρέστιος
6 γένοιτο μῆτ' ἴσον φρονῶν, ὅς τὰδ' ἔρδει. 375

363 ἀμηχάνων L, with ουσ written over ων by a late hand. (Dübner says, 'ων ex ουσ factum a m. rec.:'; but ων is from the first hand, and has not been touched.)
365 σοφόν τι] Heimsoeth conject. δεινόν τι: Schmidt, τοῖόν τι: Gleditsch, τοσόνδε.
366 ὑπὲρ ἐλπίδ' L (not ὑπερελπίδ').—ἔχων] ἔχον 1: cp. 344. 367 τοτὲ L, ποτὲ 1.
368 παρείρων MSS. (with glosses πληρῶν, τηρῶν, στέργων).—Reiske conject. γεραίρων. Dindorf, παραιρῶν. Schaefer, γὰρ αἰρων. Schneidewin, τ' αἰρων. Pallis, τε τηρῶν.

quarter can he find help. It is surprising that so many recent critics should have confidently condemned ἐπάξεται, and sought to replace it by conjectures (see cr. n.).

363 f. ἀμηχάνων, such as seem to baffle all treatment: *El.* 140 ἀμήχανον | ἄλγος: Simonides *ap.* Plat. *Prot.* 344 C ἀμήχανος συμφορά.—φυγὰς, like φεύξιν: Eur. *Helen.* 799 λέκτρων...φυγὰς, means of escape from the union; cp. Ar. *Eg.* 759 καὶ τῶν ἀμηχάνων πόρους εὐμηχάνους πορίζων.—ξυμπέφρασται, here midd., as Aesch. *Suppl.* 438 καὶ δὴ πέφρασμαι: cp. O. C. 1016 n.

365—375 The ode closes with a more direct reference to the incident which suggested its theme. The daring ingenuity shown by the unknown breaker of Creon's edict is an instance of the subtlety which leads to ruin. The implied contrast with Creon—ὑψίπολις by his care for the laws—is effective in view of the destined περιπέτεια.

365 f. σοφόν τι...ἔχων: lit., possessing, in his resourceful skill, a thing subtle beyond belief: σοφόν τι is predicate, and in apposition with τὸ μηχανόεν τέχνας. Cp. Thuc. 2. 89 μέγα τι τῆς διανοίας τὸ βέβαιον ἔχοντες ἀντιτολμῶσιν: 'they are strong in the confidence of their spirit when they confront the foe.' There is no ground for altering σοφόν into δεινόν, τοῖόν, or the like.—τὸ μηχανόεν τ., the inventive quality in his skill: for τέχνας, cp. O. T. 380 n.; for the absence of τὰς, cp. above, 10 (κακά). Cp. Thuc. 1. 90

τὸ...βουλόμενον καὶ ὑποκτον τῆς γνώμης: 2. 61 ἐν τῷ ὑμετέρῳ ἀσθενεὶ τῆς γνώμης.

367 τοτὲ μὲν...ἄλλοτ'. L has τοτὲ here: cp. *El.* 739 τότ' (i.e. τοτὲ) ἄλλος, ἄλλοθ' ἄτερος: Plat. *Phaedr.* 237 ε τοτὲ μὲν ἡ ἑτέρα, ἄλλοτε δὲ ἡ ἑτέρα κρατεῖ. Cp. O. C. 1745 n. There is no reason, then, for reading ποτὲ μὲν here with inferior MSS., though it is equally good (Plato has ποτὲ μὲν answered by ποτὲ δέ, by ἐνίοτε δέ, or by αὐθις δέ).—ἐπ' with κακόν as well as ἐσθλόν: cp. 212 n. on καὶς.

368 γεραίρων, 'honouring,' is in my belief a certain correction of the MS. παρείρων. The latter='weaving in,' as a thread into a texture, or a flower into a wreath: for the genuine fig. use of it, see Xen. *Symp.* 6. 2 μεταξὺ τοῦ ὕμῳ λέγειν οὐδ' ἂν τρίχα, μὴ ὅτι λόγον, ἂν τις παρείρει: 'while you are speaking, one could not put in a hair, much less a speech' (so close and continuous is the texture of your speaking). Here, παρείρων has been explained as, 'weaving the laws (etc.) into the texture of his life'; but, even if we grant that so strange a phrase would be possible with words added to express 'the texture of his life,' it is certainly impossible without them. Dindorf proposed παραιρῶν as='wresting,' 'violating' (a strange sense), and pointed at δίκαν· 'he comes to evil (though at other times to good) when he violates the laws,' etc. ΓΕΡΑΙΡΩΝ could easily generate ΠΑΡΕΙΡΩΝ. γεραίρειν, prop. to distinguish by gifts of honour, is also a general poet. synonym for τιμᾶν: cp. Her.

om baffling maladies he hath devised escapes.

unning beyond fancy's dream is the fertile skill which s him, now to evil, now to good. When he honours iws of the land, and that justice which he hath sworn by ods to uphold, proudly stands his city: no city hath he for his rashness, dwells with sin. Never may he share earth, never think my thoughts, who doth these things!

2nd anti-
strophe.

ος, παροίκων ('dwellers' in the land), with εὐορκῶν (= 'φυλάττω εὐσεβῶς') for 370 ὑψίπολις] ῥυσίπολις Iernstedt. 373 μὴ τέ μοι (not μήτε μοι) L: x r. 374 μήτ' ἴσον] In L more than one letter has been erased after τ' r suggests ω, Campb. ey). 375 ἔρδει L (not ἔρδοι: the ε is clear, and has n touched).

ἴμων τὸν "Ἀδρηστον καὶ δὴ πρὸς τὰ
αὐτοῦ τραγικοῖσι χοροῖσι ἐγέραιρον.
ὅσο γένος Ὀλυμπίων θεῶν | μέλπε
αἶρε φωνῇ. "ἡμιγένη ὁσέτης". D.

θεῶν τ' ἑνορκον δίκαν, Justice,
nen swear to observe, taking oaths
gods (ἄρκοι θεῶν: O. T. 647 n.):
θεῶν κεκυρωμένην.

2. ὑψίπολις seems best taken as
ἢ πόλιν ἔχων: cp. Pind. P. 8. 22
πολις... νᾶσος (Aegina). In O. 2.
on, tyrant of Acragas, is called
is in an active sense, as = ὀρθῶν
ω. In O. T. 510 ἀδύπολις = ἀνδρά-
τόλει: but it is harder to suppose
πολις could have been intended to
'standing high in his city.' Nor
that be the fittest sense. The
tizen makes the prosperous city;
r prosperity is his. See on 180.
ause the Chorus thinks especially
n (191 τοιοῦτ' ἐγὼ νόμοισι τήνδ'
λω).—ἄπολις. Where the typical
s a law-breaker, the city is ruined,
s evil-doer is left citiless. So
had described law-breaking as
στοῖς (185). The contrast with
shows that the sense is not
'when a man breaks the law he
s an exile' (Lys. or. 21 § 35 ἀντι-
ὦν ἀπόλιδας). The central thought
ower of human wit to make or
s πόλις, according as the man is
or immoral.—τὸ μὴ καλόν, the
μή, such a mood as is not good.—
χάριν, by reason of ('thanks to')
acity, with ξύνεστι, not with ἀπο-
i). In O. T. 888 δυσπρότμου χάριν
is not precisely similar, since it
th κακά νιν ἔλοιτο μοῖρα. Others

point at ξύνεστι, taking τόλμας χάριν with
μήτ' ἐμοὶ κ.τ.λ.: but μήτ' should clearly
be the first word in that sentence.

372 α. παρίστιος. Cp. O. T. 249 n.,
where Oed. invokes a curse on himself,
should the murderer become ξυνέστιος
with him: also *ib.* 240 n. Hor. *Carm.* 3.
2. 26 *vetabo, qui Cereris sacrum Vulgaris*
arcanae, sub isdem Sit trabibus, fragi-
lentive necum Solvat phaselon. Schnei-
dewin cp. also Eur. fr. 848 (the dis-
honour of parents) μὴ μοι γένοιτο μήτε
συνθύτης ποτέ, κ.τ.λ., and Callim. *Hymn.*
6. 117 (to Demeter) μὴ τήνος ἐμὴν φίλος,
ὅς τοι ἀπεχθής, | εἴη, μὴθ' ὁμότοιχος.—ἴσον
φρονῶν, 'may he not become like-minded
with me,' is another way of saying, 'may
I never come to share his sentiments.'
Cp. *Il.* 15. 50 ἴσον ἐμοὶ φρονέουσα, 'like-
minded with me': Ar. *Av.* 634 ἐμοὶ φρο-
νῶν ξυνῶδα. In a narrower sense (not in-
tended here) τὰ αὐτὰ φρονεῖν was said of
agreement in politics, *idem sentire de re-*
publica: Her. 1. 60 τῶντ' φρονήσαντες,
'having made common cause' (the στρα-
σιῶται of Megacles and Lycurgus).

375 ἔρδει, L's reading, should be kept.
The indic. is, of course, compatible with
generality: for such an indic. after an
optative, cp. Dem. or. 4. 51 νικῶν δ' ὅ τι
πᾶσιν ὑμῶν μέλλει συνολοῖν. It is also
rather in favour of the indic. that the
speaker is here thinking of an actual case.
The optat. ἔρδοι would be abstract, 'any
one who should conceivably do these
things,' and would be equally correct: cp.
on 666.

376 The choral ode has closed with
an allusion to the unknown man (6s: cp.
248 τίς ἀνδρῶν, 319 ὁ δρῶν). At this mo-

ἔς δαιμόνιον τέρας ἀμφινοῶ,
 τόδε· πῶς εἰδὼς ἀντιλογήσω
 τήνδ' οὐκ εἶναι παῖδ' Ἀντιγόνην;
 ὦ δύστηνος
 καὶ δυστήνου πατὴρ Οἰδιπόδα,
 τί ποτ'; οὐ δὴ που σέ γ' ἀπιστοῦσαν
 τοῖς βασιλείοισιν ἄγουσι νόμοις
 καὶ ἐν ἀφροσύνῃ καθελόντες;

380

ΦΤ. ἦδ' ἔστ' ἐκείνη τοῦργον ἢ ἔξιργασμένη·
 τήνδ' εἰλομεν θάπτουσαν. ἀλλὰ ποῦ Κρέων;
 ΧΟ. ὁδ' ἐκ δόμων ἄψορρος ἐς δέον περᾶ.
 ΚΡ. τί δ' ἔστι; ποία ξύμμετρος προὔβην τύχη;
 ΦΤ. ἄναξ, βροτοῖσιν οὐδέν ἔστ' ἀπάμοτον·
 ψεύδει γὰρ ἢ πίνοια τὴν γνώμην· ἐπεὶ

385

376 ἔς] Reiske conject. *ei* [i.e. 'I marvel whether this portent is supernatural'], and presently πῶς δ'.—ἀμφινοῶ L, the first o blotted. 378 τήνδ' οὐκ εἶναι] Hermann conject. *μη οὐ τήνδ' εἶναι*. 380 καὶ δυστήνου] Meineke conject. *κακ* (or *παῖ*) δ. 382 βασιλείοις ἄγουσι L, βασιλείοισιν ἄγουσι Triclinius. So in 931 L has τοῖς for τοῖσιν—

ment Antigone is led in by the Guard.—ἀμφινοῶ: cp. *O. C.* 316 (where Antigone can scarcely believe her eyes, on seeing Ismene), ἀρ' ἔστιν; ἀρ' οὐκ ἔστιν; ἢ γνώμη πλανᾷ; For *ἐς*, cp. φοβέσθαι *εἰς* τι, *O. T.* 980 n.—δαιμόνιον τέρας, a portent sent by gods,—so astounding as to require a supernatural cause. *Xen. Mem.* 1. 3. 5 *εἰ μή τι δαιμόνιον εἴη*.

377 *εἰ πῶς εἰδὼς κ.τ.λ.*: 'How, when I know (that she *is* Antigone, *sc.* *ὅτι ἔστι*), shall I maintain that she is *not*?' (οὐκ εἶναι=ὅτι οὐκ ἔστι). A simple verb of 'saying' regularly takes οὐ with inf. in oratio obliqua: λέγω οὐκ εἶναι=ὅτι οὐκ ἔστι. If this verb of saying is negated, the negative with the inf. is still οὐ: πῶς λέξω οὐκ εἶναι; Here, ἀντιλογέω has the construction of a simple verb of saying: πῶς ἀντιλογήσω οὐκ εἶναι; Hermann conjectured *μη οὐ τήνδ' εἶναι* (which is palaeographically very improbable). *μη οὐκ εἶναι* would be the normal constr. after πῶς ἀντιλογήσω, if ἀντιλογέω were viewed in its special quality as a verb of 'denying.' ἀρνούμαι *μη* εἶναι: πῶς ἀρνήσομαι *μη* οὐκ (or simply *μη*, *O. T.* 1388 n.) εἶναι; Cp. below, 443 n. It may be noted that, when ἀντιλέγω means to 'deny,' it is more often followed by *ὡς* (or *ὅτι*) οὐ with the finite

verb; when followed by *μη* and inf., it more often means 'to protest against' a measure; Thuc. 3. 41 *ἀντέλεγε...μη ἀποκτεῖναι Μυτιληναίους*; *Xen. Cyr.* 2. 2. 20 *ἀσχυρὸν ὃν (=οὐ δεῖ) ἀντιλέγειν τὸ μη οὐχὶ τὸν πλεῖστα ποιοῦντα...μεγίστων ἀξιούσθαι*.—ἀντιλογήσω might be deliberative aor., but is rather fut. ind. (cp. *O. T.* 1419, *O. C.* 310).

379 *ὦ δύστηνος*: nom. for voc., *O. C.* 185 n.—δ. πατὴρ, gen. of origin: *O. C.* 214 n.—Οἰδιπόδα occurs as gen. in *O. T.* 495, but as voc. *ib.* 1104.

381 *τί ποτ'*; Cp. *Ph.* 1210.—ὁ δὴ που: cp. *O. T.* 1472 *ὁ δὴ κλύω που...*—ἀπιστοῦσαν = ἀπειθοῦσαν, cp. 219, 656.—ἄγουσι. It is far more probable that the final *ν* of βασιλείοισιν should have dropped out in L (see cr. n.) than that Soph. should have written ἀπάγουσι. At Athens ἀπάγω and ἀπαγωγή were technical terms for a process of summary arrest by which any citizen could bring before the magistrates a person taken in a criminal act (*ἐπ' αὐτοφώρῳ*). We have seen (on v. 158) that a word with a technical Attic sense was not necessarily excluded from Attic poetry. But ἀπάγω would surely jar here. Allowing for the difference between a technicality and a

Enter the Guard, on the spectators' left, leading in
ANTIGONE.

What portent from the gods is this?—my soul is amazed. Anapaes
I know her—how can I deny that yon maiden is Antigone?

O hapless, and child of hapless sire,—of Oedipus! What means this? Thou brought a prisoner?—thou, disloyal to the King's laws, and taken in folly?

GUARD.

Here she is, the doer of the deed:—we caught this girl burying him:—but where is Creon?

CH. Lo, he comes forth again from the house, at our need.

CR. What is it? What hath chanced, that makes my coming timely?

GU. O King, against nothing should men pledge their word; for the after-thought belies the first intent. I could

—*βασιλεὺς ἀπάγουσι* Boeckh (for which Wecklein suggests *ἐσάγουσι* or *προσάγουσι*).
384 In L the speaker is designated by *αγ.*, before which S has written *φύλαξ* in the margin:
cp. 223.—*ἐξεργασμένη* L (without art.): *ἡ ἐξεργασμένη* r and Brunnk. 386 *ἀφορρως*
The *α* made from *δ* in L.—*εἰς δέον* r (including A): *εἰς μέσον* L. Nauck writes *εἰς*
καὶ δέον: Semitelos, *αἰσῶς*. Wecklein conject. *ἐς καλόν*. 387 *ἑυμέτρος ἐξέβην* L,
with *προῦβην* written above by S. *ποῖα ἑυμέτρος προῦβη τύχη* r.—Bergk conject.

colloquialism, it would be nearly as bad as, 'Have they taken you up?'—*καὶ* connects *ἀπιστοῦσαν* with *καθελόντες* (not with *ἐν ἀφορρῶν*): cp. O. C. 737 n.

384—381 Second *ἐπισόδιον*. Antigone, brought before Creon, avows and justifies her deed. Creon declares that she shall die. Ismene, when led in (531), associates herself with the act, but is not permitted by her sister to claim any part in it. Creon orders that both sisters shall be kept prisoners.

384 *ἐκείνη*, she whom we sought: cp. O. C. 138 *ὅδ' ἐκείνος ἐγώ, n.*—*τοῦργον* *ἡ ἔργα*: for the order, cp. 324.

386 *ἐς δέον*: cp. O. T. 1416 *ἐς δέον πάρεσθ' ὅδε | Κρέων*: so *ib.* 78 *εἰς καλόν*: *Αἰ.* 1168 *ἐς αὐτὸν καιρόν*. L has *εἰς μέσον*, i.e. 'he comes forth in public' (so that you, and all, can speak with him). The phrase occurs elsewhere in Soph., but never with ref. to entrance on the stage: *Ph.* 609 *ἐδεῖξ' Ἀχαιοὺς ἐς μέσον* (showed him publicly); *Αἰ.* 1285 *τὸν κλέρον ἐς μέσον καθέλις* (i.e. among the others): *Tr.* 514 *ἴσαν ἐς μέσον* (into the arena). Here, *ἐς δέον* is not only far the better phrase, but is confirmed by Creon's question in the next v., *ποῖα ἑυμέτρος*...

τύχη; A, and almost all the later MSS., have *εἰς δέον*, which may, doubtless, have been a conjecture suggested by O. T. 1416,—as is held by those who believe all our MSS. to have come from L; but it looks more like a true reading which L has somehow missed. Cp. on 831.

387 *ἑυμέτρος*, commensurate with, i.e. here, opportune for. O. T. 84 *ἑυμέτρος γὰρ ὡς κλύειν*: *ib.* 1113 *ξυνάδει τῷδε τὰνδρὶ σύμμετρος*.

388 *ἀπώμοτον*, *adiurandum*: there is nothing, the possibility of which men ought to deny on oath: *οὐκ ἔστιν ὃ τι ἀπομύναται χρὴ βροτοῖς μὴ οὐκ ἂν γενέσθαι*. Archilochus fr. 76 *χρημάτων δελπτον οὐδὲν ἔστιν οὐδ' ἀπώμοτον | οὐδὲ θαυμάσιον*. Europolis IIόλεις fr. 25 *τί δ' ἔστ' Ἀθηναίοις πρᾶγμ' ἀπώμοτον*;

389 *ψεύδει* = falsifies (like *ψευδοποιεῖν*): Thuc. 3. 66 *τὴν... ψευθεῖσαν υπόσχεν*.—*ἡ ἔπειτα*, here, the after-thought, *αἱ δεύτεραι φροντίδες*. But usually the *ἐπί* in *ἐπινοῶ*, *ἐπίνοια*, denotes *ἀνασκευάζειν*,—'forming a design,' or 'inventing': *Ar. Eq.* 90 *οἶνον σὺ τολμᾷς εἰς ἐπίνοιαν λαιδορεῖν*; Cp. Lucian *Προμηθεὺς εἰ ἐν λόγους γὰρ τὸ γε μεταβουλεύεσθαι Ἐπιμηθεὺς ἔργον, οὐ Προμηθεὺς ἔστιν*.

"(commensurate) what soul of like kind have I come forth?"

σχολῇ ποθ' ἤξειν δεῦρ' ἂν ἐξήνχουν ἐγώ, 390
 ταῖς σαῖς ἀπειλαῖς, αἷς ἐχειμάσθην. τότε·
 ἀλλ' ἡ γὰρ ἐκτὸς καὶ παρ' ἐλπίδας χαρὰ
 ἔοικεν ἄλλη μῆκος οὐδὲν ἡδονῇ,
 ἦκω, δι' ὄρκων καίπερ ὦν ἀπώμοτος,
 κόρην ἄγων τήνδ', ἡ καθηρέθη τάφον 395
 κοσμοῦσα. κλήρος ἐνθάδ' οὐκ ἐπάλλετο,
 ἀλλ' ἔστ' ἐμὸν θοῦρμαιον, οὐκ ἄλλου, τόδε.
 καὶ νῦν, ἀναξ, τήνδ' αὐτός, ὡς θέλεις, λαβὼν
 καὶ κρῖνε κᾶξέλεγχ'. ἐγὼ δ' ἐλεύθερος
 δίκαιός εἰμι τῶνδ' ἀπηλλάχθαι κακῶν. 400

ΚΡ. ἄγεις δὲ τήνδε τῷ τρόπῳ πόθεν λαβὼν;

ΦΤ. αὕτη τὸν ἄνδρ' ἔθαπτε· πάντ' ἐπίστασαι.

ΚΡ. ἡ καὶ ξυνίης καὶ λέγεις ὀρθῶς ἃ φής;

ξύμμετρ' ἐξέβην. 390 σχολῇ ποθ' ἤξειν (ἤλξειν L) δεῦρ' ἂν ἐξήνχουν ἐγώ MSS. Wecklein conject. δεῦρό μ' for δεῦρ' ἂν. Meineke, ἦκειν for ἤξειν, or δεῦρό γ' for δεῦρ' ἂν. Blaydes, ποτ' ἐλθεῖν, or γ' ἂν ἐλθεῖν, for ποθ' ἤξειν. F. W. Schmidt, δεῦρ', ἀναξ, ἡδονῇ. 392 ἐκτός] Seyffert conject. ἀποπος: Gleditsch, ἄλογος: Pallis, εἰκός.—ἐλπίδας] In L the first hand wrote ἐλπίδα, but σ has been added (by the first hand it-self, I think) above the α. Some think that the ρά of χαρὰ was added by S: this seems

390 ἐξήνχουν ἂν, I could have vowed, σχολῇ ἤξειν ποτὶ δεῦρο, that it would be long before I ever came hither. Cp. Eur. *Helen*. 1619 οὐκ ἂν ποτ' ἦνχουν οὔτε σ' οὐθ' ἡμᾶς λαθεῖν | Μενέλαον, ὦναξ, ὡς ἐλάνθανεν πάρων: 'I should never have expected that he would escape us'; where (as the order of words shows) ἂν goes with ἡδονῇ,—the suppressed protasis being, as here, εἰ ἡρώτα τις, 'if any one had asked me.' So Lys. or. 12 § 22 ἐγὼ δ' ἐβουλόμην ἂν αὐτοὺς ἀληθῆ λέγειν, 'I could wish' (the ref. there being to present time), sc. εἰ δυνατόν ἦν. Cp. *Ph.* 869 n. The needless emendations of this verse have aimed at disjoining ἂν from ἐξήνχουν and attaching it to the infin., or else at removing it altogether. But, though the φύλαξ had actually said (in the 'aside' at 329) that he did not mean to come back, he was not therefore debarred from using this turn of phrase; 'I could have vowed that I would not come back.'—σχολῇ (cp. 231), here iron., 'not in a hurry' (*O. T.* 434 n.); Shaksp. *Tit. Andron.* 1. 2. 301 'I'll trust by leisure him that mocks me once.'

391 ταῖς σαῖς ἀπειλαῖς, 'by reason of thy threats': cp. 335 (νότῳ) n., 588

(πνοαῖς), 956 (ὄργαῖς). Here, the causal dat. seems also to suggest occasion ('at the time of your threats'): see on 691 λόγους.—ἐχειμάσθην: *Ph.* 1460 χειμαζομένῳ (ἐμοί), in my sore trouble.

392 ἡ...ἐκτός (τῶν ἐλπίδων) καὶ παρὰ ἐλπίδας. I cannot parallel this Zeugma of preps. with a case suited only to the second (in *Il.* 17. 760 περὶ τ' ἀμφὶ τε τάφρον both preps. take acc.); and yet it seems to be genuine, the phrase being so energetic and compact. ἐκτός is certainly supported by 330, while ἀποπος, ἄλογος, and εἰκός are all very improbable substitutes. Nor can I think, with Schütz, that ἐκτός is here adverb: 'the outside joy' (i.e. outside of one's calculations). γινώσκωντος δ.

393 ε. οὐδὲν ἔοικε μῆκος; is not at all (adv.) like in greatness, ἄλλη ἡδονῇ, to any other pleasure; i.e. is vastly greater than any other. For the adv. οὐδὲν, cp. Plat. *Lys.* 220 c τὸ φίλον...οὐδὲν τούτοις ἔοικε. For μῆκος=απρὸς μέτρον, Empedocles 15 ἐξ οἷς τιμῆς τε καὶ ὅσων μῆκος ὀλβον: so Pindar speaks of μακρὸς ὀλβος (*P.* 2. 26), μακροτέρα ἀρετά (*I.* 4. 21), Aristotle of μακρὰ τιμήματα (*Pol.* 3. 5. 6, opp. to βραχέα ib. 4. 4. 24), μακρὰ οὐσία

have vowed that I should not soon be here again,—scared by thy threats, with which I had just been lashed: but,—since the joy that surprises and transcends our hopes is like in fulness to no other pleasure,—I have come, though 'tis in breach of my sworn oath, bringing this maid; who was taken showing grace to the dead. This time there was no casting of lots; no, this luck hath fallen to me, and to none else. And now, Sire, take her thyself, question her, examine her, as thou wilt; but I have a right to free and final quittance of this trouble.

CR. And thy prisoner here—how and whence hast thou taken her?

GU. She was burying the man; thou knowest all.

CR. Dost thou mean what thou sayest? Dost thou speak aright?

very doubtful. The ρ is somewhat small and fine; but cp. the λ of $\epsilon\lambda\pi\acute{\iota}\delta\alpha$, and the $\sigma\sigma$ of $\acute{\alpha}\pi\acute{\omega}\mu\sigma\tau\omicron\varsigma$ in 394. 393 f. Nauck condenses these two verses into one, which he places in the text: $\pi\acute{\epsilon}\pi\epsilon\iota\kappa\epsilon\nu$, $\eta\kappa\omega$ $\kappa\alpha\iota$ $\pi\epsilon\rho$ $\omega\acute{\nu}$ $\acute{\alpha}\pi\acute{\omega}\mu\sigma\tau\omicron\varsigma$. Mekler rejects vv. 392—394 as spurious.— $\delta\rho\kappa\omega\acute{\nu}$] L has $\sigma\upsilon$ over $\omega\acute{\nu}$ from the first hand. 395 $\kappa\alpha\theta\epsilon\nu\acute{\epsilon}\rho\epsilon\theta\eta$ L.— $\kappa\alpha\theta\eta\rho\acute{\epsilon}\theta\eta$ an anonymous critic in *Class. Journ.* xvii. 58: and so many recent edd. 402 $\epsilon\theta\alpha\pi\tau\epsilon$] $\epsilon\theta\alpha\pi\tau\epsilon$ L. 408 $\xi\nu\eta\eta\varsigma$] $\xi\nu\eta\epsilon\iota\sigma$ L, as *O. T.* 628, *El.* 1347, and *leis El.* 596. Some hold, with Brunck, that the Attic 2nd sing. pres. was $\lambda\epsilon\iota\varsigma$, and of $\tau\acute{\iota}\theta\eta\mu\iota$, $\tau\acute{\iota}\theta\epsilon\iota\varsigma$. But see Porson, *Eur. Or.* 141, and Ellendt *s.v.* $\eta\eta\mu\iota$.

(*ib.* 4. 4. 5), and Soph. himself of $\mu\alpha\kappa\rho\acute{\omicron}\varsigma$ $\pi\lambda\omicron\upsilon\tau\omicron\varsigma$ (*Al.* 130). For $\eta\kappa\omega$ Wolff-Belermann cp. Thuc. 7. 71 $\delta\ldots\phi\acute{o}\beta\omicron\varsigma$ $\eta\eta\ldots$ $\sigma\acute{\upsilon}\delta\epsilon\nu\iota$ $\epsilon\iota\kappa\acute{\iota}\omega\varsigma$ ('great beyond example'), Xen. *De Vect.* 4. 31 $\sigma\acute{\upsilon}\delta\epsilon\nu\iota$ $\tau\acute{\omega}\nu$ $\pi\alpha\rho\epsilon\lambda\eta\lambda\upsilon\theta\acute{\omicron}\tau\omega\nu$ $\epsilon\iota\kappa\acute{\iota}\omicron\varsigma$ ('far greater than any of the past'); and for the sentiment, Eur. fr. 554 $\epsilon\kappa$ $\tau\acute{\omega}\nu$ $\acute{\alpha}\epsilon\lambda\pi\tau\omega\acute{\nu}$ η $\chi\acute{\alpha}\rho\iota\varsigma$ $\mu\epsilon\lambda\acute{\iota}\omega\varsigma$ $\beta\rho\omicron\tau\omicron\iota\varsigma$ | $\phi\alpha\nu\epsilon\iota\sigma\alpha$ $\mu\acute{\alpha}\lambda\lambda\omicron\nu$ η $\tau\acute{o}$ $\pi\rho\sigma\delta\omicron\kappa\acute{\omega}\mu\epsilon\nu\omicron\nu$.—Nauck's treatment of this verse and the next has no justification: see cr. n.

394 $\delta\iota'$ $\delta\rho\kappa\omega\acute{\nu}$... $\acute{\alpha}\pi\acute{\omega}\mu\sigma\tau\omicron\varsigma$, though I had sworn with oaths (sworn solemnly) not to come. Cp. *Al.* 1113 $\delta\rho\kappa\omega\acute{\nu}$ $\omicron\lambda\omicron\iota\nu$ $\eta\eta$ $\acute{\epsilon}\nu\acute{\omega}\mu\sigma\tau\omicron\varsigma$: Ar. *Ran.* 150 $\epsilon\pi\acute{\iota}\omicron\rho\kappa\omicron\nu$ $\delta\rho\kappa\omega\acute{\nu}$ $\acute{\omega}\mu\omicron\sigma\epsilon\nu$.

395 f. $\kappa\alpha\theta\eta\rho\acute{\epsilon}\theta\eta$ (cp. 383 $\kappa\alpha\theta\epsilon\lambda\acute{\omicron}\nu\tau\epsilon\varsigma$) is clearly better here than L's $\kappa\alpha\theta\epsilon\nu\acute{\epsilon}\rho\epsilon\theta\eta$: and the compound $\kappa\alpha\theta\epsilon\nu\acute{\epsilon}\rho\iota\sigma\kappa\omega$ is nowhere found in classical Attic.— $\tau\acute{\alpha}\phi\omicron\nu$ $\kappa\omicron\sigma\mu\omicron\theta\iota\sigma\alpha$, paying the due rites of burial ($\tau\acute{\alpha}\phi\omicron\nu$ = $\tau\alpha\phi\acute{\eta}\nu$, cp. 490), by sprinkling the dust and pouring the libations on the corpse. $\kappa\omicron\sigma\mu\acute{\epsilon}\omega$ was specially said of obsequies: cp. 901, *El.* 1139 $\lambda\omicron\nu\tau\rho\acute{\alpha}\iota\varsigma$ $\acute{\epsilon}\kappa\delta\omicron\sigma\mu\eta\varsigma$.— $\epsilon\pi\acute{\alpha}\lambda\lambda\epsilon\tau\omicron$, as when lots were shaken in a helmet (*Al.* 1285; cp. *El.* 710). His $\xi\rho\mu\alpha\iota\omicron\varsigma$ is the luck of being the first to bring the glad tidings,—as his former mission was ironically called $\tau\acute{\omega}\tau\omicron$ $\tau\acute{\alpha}\gamma\alpha\theta\acute{\omicron}\nu$ (275). In the

discovery and seizure of Antigone he had no greater share than his comrades (432).

399 f. $\kappa\rho\acute{\iota}\nu\epsilon$ = $\acute{\alpha}\nu\acute{\alpha}\kappa\rho\iota\nu\epsilon$, question: *Al.* 586 $\mu\eta$ $\kappa\rho\acute{\iota}\nu\epsilon$, $\mu\eta$ $\xi\acute{\epsilon}\tau\alpha\zeta\epsilon$.— $\delta\acute{\iota}\kappa\alpha\iota\acute{\omicron}\varsigma$ $\epsilon\mu\iota$: the only certain instance in Tragedy of the personal constr. (Thuc. 1. 40 $\delta\acute{\iota}\kappa\alpha\iota\acute{\omicron}\iota$ γ' $\acute{\epsilon}\sigma\tau\epsilon$... $\acute{\lambda}\epsilon\nu\alpha\iota$); for in Eur. *Hipp.* 1080 $\mu\acute{\alpha}\lambda\lambda\omega$ $\gamma\epsilon$ $\mu\acute{\alpha}\lambda\lambda\omicron\nu$ $\sigma\alpha\nu\tau\acute{\omicron}\nu$ $\eta\sigma\kappa\eta\sigma\alpha\varsigma$ $\sigma\acute{\epsilon}\beta\epsilon\iota\nu$ | η $\tau\omicron\upsilon\varsigma$ $\tau\epsilon\kappa\acute{\omicron}\nu\tau\alpha\varsigma$ $\acute{\omicron}\sigma\iota\alpha$ $\delta\rho\acute{\alpha}\nu$, $\delta\acute{\iota}\kappa\alpha\iota\omicron\varsigma$ $\acute{\omega}\nu$, the latter words are more pointed if ironical ('just man though thou art'): and Aesch. *Eum.* 55 $\kappa\alpha\iota$ $\kappa\acute{\omicron}\sigma\mu\omicron\varsigma$ $\sigma\acute{\upsilon}\tau\epsilon$ $\pi\rho\acute{\omicron}\varsigma$ $\theta\epsilon\acute{\omega}\nu$ $\acute{\alpha}\gamma\acute{\alpha}\lambda\mu\alpha\tau\alpha$ | $\phi\acute{\epsilon}\rho\epsilon\iota\nu$ $\delta\acute{\iota}\kappa\alpha\iota\omicron\varsigma$ is different ('proper to bring'). But Ar. has this use, *Nub.* 1283 $\acute{\alpha}\pi\omicron\lambda\alpha\beta\acute{\epsilon}\iota\nu$... $\delta\acute{\iota}\kappa\alpha\iota\omicron\varsigma$ $\epsilon\iota$, and *ib.* 1434.— $\acute{\alpha}\pi\eta\lambda\lambda\acute{\alpha}\chi\theta\alpha\iota$, perf., for good and all: *O. T.* 1050.

401 f. Observe the order of the words as marking his amazement. For the double interrog. cp. *Il.* 21. 150 $\tau\acute{\iota}\varsigma$ $\pi\acute{\omicron}\theta\epsilon\nu$ $\epsilon\iota\varsigma$ $\acute{\alpha}\nu\delta\rho\acute{\omega}\nu$; *Ph.* 243 $\tau\acute{\iota}\nu\iota$ | $\sigma\acute{\tau}\acute{\omicron}\lambda\omega$ $\pi\rho\sigma\epsilon\sigma\chi\epsilon\varsigma$ $\tau\acute{\eta}\nu\delta\epsilon$ $\gamma\acute{\eta}\nu$, $\pi\acute{\omicron}\theta\epsilon\nu$ $\pi\lambda\acute{\epsilon}\omega\nu$;— $\pi\acute{\alpha}\nu\tau'$ $\acute{\epsilon}\pi\acute{\iota}\sigma\tau\alpha\sigma\alpha\iota$: one of the formulas which often close a messenger's speech, as *Tr.* 484 $\pi\acute{\alpha}\nu\tau'$ $\acute{\epsilon}\pi\acute{\iota}\sigma\tau\alpha\sigma\alpha\iota$ $\lambda\acute{\omicron}\gamma\omicron\nu$: *Al.* 480 $\pi\acute{\alpha}\nu\tau'$ $\acute{\alpha}\kappa\eta\kappa\alpha\varsigma$ $\lambda\acute{\omicron}\gamma\omicron\nu$: *ib.* 876 $\pi\acute{\alpha}\nu\tau'$ $\acute{\alpha}\kappa\eta\kappa\alpha\varsigma$: *Ph.* 241 $\acute{\omicron}\iota\sigma\theta\alpha$ $\delta\eta$ $\tau\acute{\omega}$ $\pi\acute{\alpha}\nu$.

408 η $\kappa\alpha\iota$, *O. T.* 368 n. The first $\kappa\alpha\iota$ here is not 'both.'— $\acute{\omicron}\rho\theta\acute{\omega}\varsigma$, 'rightly': i.e. do your words express what you really

ΦΤ. ταύτην γ' ἰδὼν θάπτουσαν ὃν σὺ τὸν νεκρὸν
ἀπείπας. ἄρ' ἐνδηλα καὶ σαφῇ λέγω;

405= 5

ΚΡ. καὶ πῶς ὁράται κάπιληπτος ἥρέθη;

ΦΤ. τοιοῦτον ἦν τὸ πρᾶγμ'. ὅπως γὰρ ἤκομεν,
πρὸς σοῦ τὰ δειν' ἐκείν' ἐπηπειλημένοι,
πᾶσαν κόνιν σήραντες ἢ κατεῖχε τὸν
νέκυν, μυδῶν τε σῶμα γυμνώσαντες εὖ,
καθήμεθ' ἄκρων ἐκ πάγων ὑπήνεμοι, ὃ
δοσμήν ἀπ' αὐτοῦ μὴ βάλη πεφενγότες, ✓
ἐγερτὶ κινῶν ἄνδρ' ἀνὴρ ἐπιρρόθοις

41=

404 ἰδὼν Brunck: ἰδον L: εἶδον γ. 406 κάπιληπτος] κάπιλημπος L.—ἥρέθη] εὐρέθη — with η over εἰ from the first hand. The correction meant was ἥρέθη (not ὑρέθη, for L regularly gives εἰ in the aor., impf., and pf. of εὐρίσκω) which the schol., too, read = τοῖσι τρώσι αὐτὴν συνελάβεσθε καὶ κατελήφατε; 407 ἤκομεν] ἰδόμεν Krißala.

mean to say? (Not, merely, 'truly,' i.e. in accordance with the fact: cp. 99 n.)

404 τὸν νεκρὸν: antecedent with art. drawn into relative clause: O. C. 907 n. νῦν δ' οὐσπερ αὐτὸς τοὺς νόμους εἰσῆλθ' ἔχων, | τοῖσι τοῖσιν κ.τ.λ.

405 ἄρ' ἐνδηλα: said triumphantly: Aesch. Ag. 268 XO. πῶς φής...; KΛ. Τροίαν Ἀχαιῶν οὐσαν· ἢ τορῶς λέγω; Cp. Ai. 1158 οὐδεὶς ποτ' ἄλλος ἢ σὺ. μῶν ἠνιξάμην;

406 ὁράται...ἥρέθη: historic pres. combined with aor., as Ai. 31 φράζει τε κἀδήλωσεν: cp. 419. Tr. 359 ff., O. T. 118 f.—ἐπιληπτος, seized in the act=ἐπ' αὐτοφώρῳ. Her. 3. 69 ἐπιλαμπτos... ἀφάσσουσα (τὰ ὦτα) ἔσται, 'will be caught feeling the ears.' [Dem.] or. 25 § 80 τοὺς ἐπιληπτοὺς (the epileptic) φησὶν ἰᾶσθαι, αὐτοὺς ὡς ἐπιληπτος πάση ποτηρίᾳ.

407 ἤκομεν. The occupation of the guards was temporarily gone when they perceived that the burial, which they had been set to prevent, had been effected (255). Creon, speaking to their deputy, sent them back to their post, with orders to discover the culprit (306). ἤκομεν (imperf.) simply refers to their taking up their station again near the body. It need not imply that they had escorted their comrade on his way to Creon. We could not take ἤκομεν...ἐπηπειλημένοι as merely plur. for sing., and then refer σήραντες, etc., to the guards collectively. Nor is the conject. ἰδόμεν needed.

408 ε. τὰ δειν' ἐκείν'. Creon's threats

were addressed to all the guards: cp. 303 ff.—τὸν | νέκυν: so O. C. 351 τὰ τῆς οἴκοι διαίτης: Ph. 263 ὅν οἱ | διισσὼ στρατηγῶν: El. 879 κατὰ τοῖς | σφυγῶν κακοῖσι. So Ar. Ecc. 452 οὐδὲ τὸν | δῆμον. Aesch. places the art. thus only when it is a pronoun (Ag. 7 τῶν: Theb. 385, Eum. 137 τῷ). In Eur. no instance seems to occur.

411 καθήμεθ' is better taken as plpf. than pf., for, though ἤκομεν is ambiguous, we have a series of historical tenses in 415—421. Ar. sometimes uses and sometimes omits the augment, as Aesch. 638 ἐκάθησθε, Ecc. 304 καθήντο (both proved by metre); and if our mss. can be trusted, classical prose, too, admitted both forms, as Aeschin. or. 2 § 89 ἐκαθήμην, Dem. or. 18 § 169 καθήντο. In the five pluperfects furnished by Attic inscriptions of 428—325 B.C. the syllabic augment is always added, but there is no epigraphic evidence in the particular case of ἐκαθήμην (see Meisterhans, p. 77).—ἄκρων ἐκ πάγων, with καθήμεθα, 'on the hill-top.' The corpse lay on the highest part of the Theban plain (1110, 1197), with rising ground (πάγοι) behind or around it. The guards post themselves on this rising ground, facing the corpse, and with their backs to the wind. The use of ἐκ (or ἀπὸ), with a verb denoting position, occurs only in a few places of poetry; but it is certainly genuine, and deserves attention, for its true force has not (I think) been observed. (1) Il. 14. 153 Ἥρη δ' εἰσεῖδε χρυσόθρονος ὀφθαλμοῖσιν | σταῖσ'

GU. I saw her burying the corpse that thou hadst forbidden to bury. Is that plain and clear?

CR. And how was she seen? how taken in the act?

GU. It befell on this wise. When we had come to the place,—with those dread menaces of thine upon us,—we swept away all the dust that covered the corpse, and bared the dank body well; and then sat us down on the brow of the hill, to windward, heedful that the smell from him should not strike us; every man was wide awake, and kept his neighbour alert with torrents of threats,

408 δειν'] δειν' L. 410 εἶ] Reiske conject. av. 411 ὑπήμενοι] Keck and Naber conject. ὑπήμενον (to go with δσμήν): Tournier, ἀπήμενοι: Semitelos, σκοπούμενοι. 412 βάλλει L: βάλοι H. Stephanus. 418 κινῶν γ: κείνον L. Nauck and

ἐξ Οὐλύμποιο ἀπὸ βλου. Here, ἀπὸ βλου goes with εἰσεῖδε: but ἐξ Οὐλύμποιο, however much εἰσεῖδε may have influenced it, at least cannot be disjoined from σταῖς. (2) Eur. Ph. 1009 ἀλλ' εἰμι καὶ σταῖς ἐξ ἐπ' ἀλλεων ἀκρων | σφάξας ἐμαυτὸν σηκὸν εἰς μελαμβασθῇ | δράκοντος, ἐνθ' ὁ μάντις ἐξηγήσατο, | ἐλευθερώσω γαῖαν. It is impossible to sever σταῖς from ἐξ ἐπ., even if we partly explain ἐξ by σφάξας. (3) id. 1224 'Ἐρεοκλῆς δ' ὑπὴρξ' ἀπ' ὀρθίου σταθεῖς | πύργου κελεύσας σῖγα κηρύξαι στρατῷ. The position of σταθεῖς forbids us to sever it from ἀπ' ὀρθ. π., even though ὑπὴρξ' or κελεύσας is used to explain ἀπὸ. (4) Eur. Tro. 522 ἀνὰ δ' ἀβάσσαν λεῶσι Τρωάδος ἀπὸ πέτρας σταθεῖς. A similar case. In all these passages, a picture is presented, and we have to glance from a remoter to a nearer object. The mental eye is required to measure the space between Hera on the peak of Olympus, and Poseidon on the plain of Troy; between Megareus on the walls of Thebes, and the cavern into which his corpse is to fall. And, in each case, ἐκ or ἀπὸ denotes the *quarter* in which the remoter object is to be looked for. This, which might be called the 'surveying' use, is distinct from that in which the prep. has a pregnant force, as being directly suggestive of motion (ὁ ἐκ Σικελίας ἤξονσι); but it springs from the same mental tendency,—viz., to take a rapid glance over the dividing interval. Cp. ἰσασθαι πρὸς τινας ('on his side'). So here: in the foreground of the picture is the corpse, which they have just laid bare. Now look to the hillocks behind it; in that quarter you will see the guards

at their post.—I have not cited Od. 21. 419 τὸν ῥ' ἐπὶ πῆχει ἑλὼν ἔλκεν νευρὴν γλυφίδας τε | αὐτὸθεν ἐκ δίφροιο καθήμενος, because there ἐκ δίφροιο goes with ἔλκεν, not with καθήμενος (he drew the bow, just from the chair, where he sat). —ὑπήμενοι, under the wind, i.e., so that it blew from behind them, not in their faces, as the next v. explains. (At v. 421 the dust is blown in their faces, but that is by the sudden, gusty σκηπτός.) The idea of 'sheltered,' which ὑπήμενος usu. implies, is less prominent here, yet quite admissible, if we suppose them to sit just below the summits of the πάγοι. Cp. Xen. Oec. 18. 6 ἐκ τοῦ προσπνέμενου μέρου, on the side towards which the wind blows, opp. to ἐκ τοῦ ὑππνέμενου, to windward. Theophr. Caus. Plant. 3. 6. 9 opposes πνευματώδης καὶ προσπνέμενος τόπος to τὰ ὑππνέμα: and Arist. Hist. An. 9. 15 ἐν προσπνέμῳ to ἐν ἐπισκεπῇ.

412 βάλλει, the 'vivid' subjunct. (instead of βάλοι), after a secondary tense; while in v. 414 we have the normal optat. (ἀκηθήσοι). For this combination cp. Xen. An. 3. 5. 17 παρήγγειλαν, ἐπειδὴ δειπνήσειαν, ... ἀναπαύεσθαι, καὶ ἔπεσθαι ἥνικ' ἂν τις παραγγείλῃ.

418 ἐγερτί: see on δστακτί, O. C. 1251. Each man was careful to keep wide awake, and also to see that his comrades did so.—κινῶν, urging to vigilance. Plat. Rep. 329 D βουλόμενος εἰ λέγειν αὐτὸν ἐκινῶν καὶ εἶπον, ὦ Κέφαλε, κ.τ.λ. The conject. νεκῶν is needless. For the sing. instead of the plur. (κινῶντες) in partitive apposition, see on φύλαξ ἐλέγχων φύλακα, 260.—ἐπιρρόθοις κακοῖσιν, lit., with obstreperous taunts,

κακοῖσιν, εἴ τις τοῦδ' *ἀκηδήσοι πόνου.
 χρόνον τὰδ' ἦν τοσοῦτον, ἔστ' ἐν αἰθέρι 415
 μέσῳ κατέστη λαμπρὸς ἡλίου κύκλος
 καὶ καὺμ' ἔθαλπε· καὶ τότε' ἐξαίφνης χθονὸς
 τυφῶς αἶρας σκηπτόν, οὐράνιον ἄχος,
 πίμπλησι πεδίον, πᾶσαν αἰκίζων φόβην 420
 ὕλης πεδιάδος, ἐν δ' ἐμεστώθη μέγας
 αἰθήρ· μύσαντες δ' εἰχομεν θείαν νόσον.
 καὶ τοῦδ' ἀπαλλαγέντος ἐν χρόνῳ μακρῷ,
 ἡ παῖς ὁράται, κάνακωκύνει πικρὰς
 ὄρνιθος ὄξυν φθόγγον, ὥς ὅταν κεινῆς
 εὐνῆς νεοσσῶν ὀρφανὸν βλέψη λέχος· 425
 οὕτω δὲ χαῦτη, ψιλὸν ὥς ὁρᾷ νέκυν,

Semitelos conject. *κακῶν*: Hense, *κεντῶν*. 414 ἀφειδήσοι MSS.: ἀκηδήσοι Bonitz.
 Golisch proposed ἀφ' εὐδήσοι (*Fahr. Phil.* p. 176, 1878), and so, by an independent

the adj. expressing the loud, continuous noise of tongues. The *ἐπι-* does not mean 'banded to and fro': see *Tr.* 263 πολλὰ μὲν λόγοις | ἐπερόθησε. In fr. 521 ἐπύρροθα δώματα = 'open to reproach.' Elsewhere (as with Aesch.) ἐπύρροθος = 'helper' (ἐπύρροθew, to come with shouts to the rescue). Cp. *ἐρρόθων* 259 n., 290.

414 ἀκηδήσοι: fut. opt. in orat. obliqua; the direct form of the threat would be (κλαύσει) εἰ ἀκηθήσει (or εἰ ἀν ἀκηθήσει). Cp. *Ph.* 374 ἤρασσον κακοῖς | τοῖς πᾶσιν... | εἰ τὰμὰ κείνος δ' πλ' ἀφαιρήσιντ' με: he said (ὅλοιο), εἰ ἀφαιρήσει. *Ai.* 312 δειν' ἐπηκέλησ' ἔπη, | εἰ μὴ φανοῖην (he said, εἰ μὴ φανείη). ἀκηδew had been used by Hom. *Il.* 14. 427, 23. 70, Aesch. *P.* V. 508, and recurs in later poetry. The ms. ἀφειδήσοι cannot be defended as = 'play the prodigal with,' i.e. 'be careless of.' ἀφειδew πόνου could mean only to be unsparing of labour. In *Thuc.* 4. 26 ἀφειδῆς ὁ κατάπλους καθεισθήκει is explained by the next words, ἐπώκελλον γὰρ τὰ πλοῖα τεγυμμένα χρημάτων: they were 'unsparing' of their boats, since a value had been set on the latter. Bonitz, to whom ἀκηδήσοι is due, refers to Apoll. *Rhod.* 2. 98 οὐδ' ἄρα Βέβρυκες ἄνδρες ἀφειδῆσαν βασιλῆος, where Choeroboscus has preserved the true ἀκήδησαν. In the schol. on *Ai.* 204 φειδόμενοι occurs by error for κηδόμενοι.

415—421 The incident of the storm was a dramatic necessity, to account for Antigone reaching the corpse unobserved. A powerful picture is compressed into seven lines. (Cp. *O. C.* 1315 ff. for a like instance of self-restraint in description.)

416 f. κατῆστη, prop., had taken its place. There is a Homeric echo here: *Il.* 8. 66 ὄφρα μὲν ἥως ἦν καὶ ἀέζετο ἱερὸν ἡμαρ, | τόφρα μάλ' ἀμφοτέρων βέλε' ἤπτετο, πίπτε δὲ λαός· | ἦμος δ' ἥελιος μέσον οὐρανὸν ἀμφιβέβηκει, | καὶ τότε δὴ χρύσεια πατὴρ ἐτίτανε τάλαντα.—χθονὸς (*from* the ground) with αἶρας: cp. *O. T.* 143 βάθρων | ἴστασθε, n.

418 τυφῶς, the whirlwind: the σκηπτός is the storm of dust (κοινορτός) which it lifts from the ground. The word σκηπτός usu. = 'a thunderbolt,' and by its deriv. ought at least to mean a storm swooping on the earth from the sky; but the schol. attests its use in a larger sense; σκηπτὸς δὲ λέγεται πᾶν πνεῦμα θυελ-λῶδες, ὅταν συνερείδῃ τῇ γῇ, καὶ πάλιν ἀνω αἶρῃ· τὸ δὲ τοιοῦτο καὶ στρόβιλον τινα καλοῦσι, παρὰ τὸ στρόβειν.—οὐράνιον ἄχος, a trouble in the sky (cp. *O. C.* 1466 οὐρανία...ἀστραπή), since the cloud of dust darkened the sky: schol. τὸ λυπεῖν τὸν αἰθέρα, καθὼς ταράσσει αὐτόν: only ἄχος is rather what annoys us than what annoys the (personified) οὐρανός. In these lines the poet describes the actual physical

if any one should be careless of this task.

So went it, until the sun's bright orb stood in mid heaven, and the heat began to burn: and then suddenly a whirlwind lifted from the earth a storm of dust, a trouble in the sky, and filled the plain, marring all the leafage of its woods; and the wide air was choked therewith: we closed our eyes, and bore the plague from the gods.

And when, after a long while, this storm had passed, the maid was seen; and she cried aloud with the sharp cry of a bird in its bitterness,—even as when, within the empty nest, it sees the bed stripped of its nestlings. So she also, when she saw the corpse bare,

conjecture, Semitelos reads (1887). 420 ἐν δ' ἰ: ἐνθ' L. 428 πικρᾶς] πικρῶς Bothe. 424 In L two letters have been erased before κενῆς, perh. ἐκ.

effects produced by the storm. He mentions the destruction of foliage; and we need some reference also to the main point of all—the obscuring of the air. Therefore I should not take οὐράνιον ἀχος as = 'a heaven-sent plague'; that is presently said by *θελαὶν νόσον* (421). A third version—'a trouble rising high as heaven' (like οὐράνιον πῆδημα, etc.)—is also possible, but less suitable here than either of the others. In Aesch. *Suppl.* 809 *τυφε δ' ὀμφὰν οὐρανίαν*, the adj. clearly = οὐρανομήκη, and so perh. in *Pers.* 572 *ἀμβόσσον οὐράνι' ἀχη*, though there (as in *Ai.* 196 *ἔσαν οὐρανίαν φλέγων*) 'heaven-sent' is at least equally fitting.—For the tribrach in the 5th place, see *O. T.* 719 n.

419 ε. *πῆμλησι* (histor. pres., between *ἐθαλπε* and *ἐνεμεστῶθη*, cp. 406), viz., with dust and scattered leaves.—*αἰκίζων*, maltreating, *λυμαινόμενος*, by breaking the branches and tearing off the leaves.—ἐν δ' ἔμεστ., tmesis: cp. 1274, *El.* 713 *ἐν δὲ πᾶς ἔμεστῶθη δρόμος*. Distinguish the adv. ἐν δὲ (and withal), *O. T.* 27 n.

421 ε. *μύσαντες*. μῦω (from μῦ, a sound made with closed lips) = 'to be shut,' said of the eyes, the lips, or any opening (*Il.* 24.637 *οὐ γάρ πω μύσαν ὄσσε*): but the aor. part. regularly meant, 'with eyes shut': Plat. *Gorg.* 480 c *παρέχειν μύσαντα καὶ ἀνδρείως ὥσπερ τέμνειν καὶ κᾶεν λατράφ*. There was a proverb, *μύσαντα φέρειν* ('to grin and bear it'), *Meineke Com.* 3, p. 4.—νόσον, the scourge of the storm: cp. 1141.—ἐν χρ. μακρ.: for the prep. see *O. C.* 88 n.

428 πικρᾶς, in its bitterness. Else-

where πικρός, said of persons, means 'embittered,' and so 'hostile,' etc. (as *Ai.* 1359). But there is no reason why πικρός should not also mean 'embittered' in the sense, 'with a bitter feeling of anguish.' There is a pathos in this which is lost by reading πικρῶς, 'shrilly.' Nor could πικρᾶς mean merely 'piercing,' as if the epithet of the cry were given to the bird itself. In *O. C.* 1610 *φθόγγος πικρός*, and in *Ph.* 190 *πικρά ὀμωγή*, mean not merely a 'shrill,' but a 'bitter' cry; and so conversely here, the epithet πικρά, while primarily denoting anguish, also suggests the shrill sound.

425 εὐνῆς...λέχος would be a weak pleonasm for 'nest'; it is better to take εὐνῆς as the nest, and λέχος as the resting-place of the young birds within it. The phrases *λέκτρων εὐναί*, *λέκτρων κοίται*, *κοίτης λέκτρων*, etc., said of the marriage-bed, are not properly similar, meaning rather, 'the bed on which they slept,' etc.: i.e. *εὐναί* or *κοίται* refer to the act of sleeping. *κενῆς* is certainly pleonastic with *νεοσσῶν ὄρφανόν* (cp. *Ph.* 31 *κενὴν ὀκνησιν ἀνθρώπων δίχα*, and *O. T.* 57 n.), yet hardly anticipates it; the bird, approaching its nest, feels that it is *κενῆ*, then peeps in, and, sure enough, the *λέχος* is *ὄρφανόν*.

426 οὕτω δέ, 'so, I say, she': for δέ introducing the apodosis in a simile cp. *El.* 25 *ὥσπερ γὰρ ἱππος εὐγενής...θυμὸν οὐκ ἀπώλεσεν | ..., ὥσαύτως δὲ σὺ | ἡμᾶς τ' ὀτρύνεις κ.τ.λ.*: so *Tr.* 112 ff., *πολλὰ γὰρ ὥστ'...οὕτω δὲ τὸν Καδμογενῆ*.—ψιλόν, sc. *κόνιος*, stripped of the dust which she had sprinkled on it (409). Cp. *O. C.* p. 279.

- γόοισιν ἐξώμωξεν, ἐκ δ' ἀρὰς κακὰς
 ἤρατο τοῖσι τοῦργον ἐξεργασμένοις.
 καὶ χερσὶν εὐθύς διψίαν φέρει κόνιν,
 ἐκ τ' εὐκροτήσιν χαλκέας ἀρδην πρόχου 430
 χοαῖσι τρισπόνδοισι τὸν νέκυν στέφει.
 χῆμεις ἰδόντες ἰέμεσθα, σὺν δέ νιν
 θηρώμεθ' εὐθύς οὐδὲν ἐκπεπληγμένην.
 καὶ τὰς τε πρόσθεν τὰς τε νῦν ἡλέγχομεν
 πράξεις· ἄπαρνος δ' οὐδενὸς καθίστατο, 435
 *ἄμ' ἠδέως ἐμοίγε κάλγεινὼς ἅμα.
 τὸ μὲν γὰρ αὐτὸν ἐκ κακῶν πεφηνέαι
 ἠδιστον· ἐς κακὸν δὲ τοὺς φίλους ἄγειν
 ἀλγεινόν. ἀλλὰ πάντα ταῦθ' ἥσσω λαβεῖν
 ἐμοὶ πέφυκε τῆς ἐμῆς σωτηρίας. 440
 KP. σὲ δὴ, σὲ τὴν νεύουσιν ἐς πέδον κάρα,

429 εὐθύς] αὐθις Reiske. διψάν ἐκφέρει κόνιν L. i had been written over π; a later hand erased it, and accented α. In the marg. S has written γρ. διψίαν φέρει, and so A reads, with other later mss. Dindorf conject. διψάδ' ἐμφέρει. But ἐκφέρει was a mere

427 π. γόοισιν ἐξώμωξεν: cp. O. T. 65 ὑπνῶ γ' εἰδόντα, n. —ἐκ δ'... ἤρατο, tmesis: cp. n. on 106.—διψίαν: cp. 246.

429 φέρει κόνιν. A difficulty presents itself. The essence of the symbolical rite was the sprinkling of dust. She had done that (245). Was it not, then, done once for all? In Horace (C. I. 28. 35) the passer-by is free when the dust has been thrown; he can go his way. I have never seen this question put or answered. The only answer which I can suggest is that, at her first visit, she had not brought the χοαί. (Cp. on 245 ff.) Perhaps the rite was considered complete only if the χοαί were poured while the dust still covered the corpse.

430 ε. The πρόχου, or 'out-pourer,' was a jug, especially a water-jug, with a handle, and had, of course, various forms; some of the types given by Guhl and Koner (p. 147, fig. 198, 26—31) resemble modern water-jugs for washing.—εὐκρό- τητος, 'well-hammered,' and so 'well-wrought,' is the epith. of a knife (δαρῆς, sc. κοπίς) in Eur. El. 819.—ἀρδην (for ἀέρδην, from αἶρω) is found with πηδᾶν (Al. 1279) and φέρειν (Eur. Alc. 608), but is usu. fig., as with ἀπολλύναι. Here, ἀρδην

ἐκ πρόχου στέφει=ἄρασα τὸν πρόχου στέφει.

431 χοαῖσι. In Od. 10. 519 the three χοαί to the dead are of (1) hydromel, (2) wine, (3) water: see O. C. 479 n.—τρι- σπόνδ., instead of the simple τρισίν: cp. on 346 σπ. δικτυοκλώστοις. χοαί were to the νεότεροι, as σπονδαί to the θνατοί: λοιβαί could mean either (O. C. 477).—στέφει: El. 51 τύμβον... | λοιβαῖσι πρῶ- τον καὶ καρατόμοις χλιδαῖς | στέψαντες.

432 ε. ἰέμεσθα, pres.: for the ι, cp. O. C. 1279 n.—σὺν δέ... θηρώμεθ', tmesis, as El. 746 σὺν δ' ἐλίσσεται | τμητοῖς ἱμάσι. But σὺν is adv. id. 299 σὺν δ' ἐποτρύνει: cp. above, 85.

434 ε. ἡλέγχομεν, proceeded to prove against her, i.e. taxed her with, her past and present deeds. We should not supply αὐτήν: the verb governs τὰς πράξεις only: cp. Plat. Theaet. 161 ε ἐλέγχων τὰς ἀλλήλων φαντασίας τε καὶ δόξας (examine into). It would be natural to say, ταῦτα ἐλέγχω αὐτήν, but hardly τὰς πράξεις ἐλέγχω αὐτήν.—ἄπαρνος... οὐδενός=οὐδὲν ἀπαρνούμενη, the gen. with the adj. corresponding to the acc. with the verb: cp. κωλυτικός, ποιητικός τινος etc.—καθίστατο, she did not take up the

lifted up a voice of wailing, and called down curses on the doers of that deed. And straightway she brought thirsty dust in her hands; and from a shapely ewer of bronze, held high, with thrice-poured drink-offering she crowned the dead.

We rushed forward when we saw it, and at once closed upon our quarry, who was in no wise dismayed. Then we taxed her with her past and present doings; and she stood not on denial of aught,—at once to my joy and to my pain. To have escaped from ills one's self is a great joy; but 'tis painful to bring friends to ill. Howbeit, all such things are of less account to me than mine own safety.

CR. Thou—thou whose face is bent to earth—

blunder like ἐξέβην in 387.

436 ἀμ' Dindorf: ἀλλ' MSS.

434 πρόσθεν] πρόσθε L. (Cp. 401, 462.)

439 ταῦθ'] τᾶλλ' Blaydes.

440 πέφυκεν L.

position of denying anything. Her attitude towards the charge was one of simple confession. καθίστασθαι with a predicative adj. expresses definite assumption of a character; or complete attainment of a state; Thuc. 3. 101 ξύμμαχον καθεστήξει (will have definitely allied itself); 6. 15 πολέμοιοι καθέστασαν: 4. 78 τοῖς πᾶσι...θρονον καθεστήκει: 2. 59 ἄποροι καθεστῶτες: 4. 26 ἀφειδής...καθεστήκει: 6. 59 χαλεπωτέρα...ἡ τυραννὶς κατέστη. So *Al.* 306 ἐμφρων...καθίσταται: *O. T.* 703 φονέα...καθεστάναι.

436 ἀμ' for the MS. ἀλλ' (AM for AAA) is certain; καθίστ. would be unmeaning with the adverbs, and we cannot supply a new verb., Cp. Thuc. 7. 77 § 6 οἷα ἄμα κομίζεν, where ἄμα (for the MS. ἀλλα) is due to Reiske. Besides ἄμα μὲν...ἄμα δέ ('partly'... 'partly'), we also find double ἄμα, (a) where the clauses are linked by καί, as here; Plat. *Gorg.* 496 B ὦν ἄμα τε ἀπαλλάττεται ἄνθρωπος καὶ ἄμα ἔχει (cp. *id.* 497 A): (b) with partic. and finite verb: *id.* *Tim.* 38 B ἵνα ἄμα γεννηθέντες ἄμα καὶ λυθῶσιν. Verg. *G.* 3. 201 simul arva fuga, simul aequora verrens. Cp. Hor. *S. i.* 7. 11 Inter | Heclorea Priamidem animosum atque inter Achillen.

438 φῶλος φησί, διὰ τὸ εἶναι τὴν Ἀντιγόνην τοῦ βασιλικοῦ γένους (schol.): he is a δοῦλος of the family. Cp. Eur. *Med.* 54 χρηστοῖσι δούλοις συμφορὰ τὰ δεσποτῶν | κακῶς πίπτοντα.

439 εἰ πάντα ταῦθ' refers to ἐς κακὸν δέ...ἀλγεῖν: 'all these things'='all such objects as the safety of friends.'

λαβεῖν, 'to obtain,' epexeg. of ἦσσω: cp. 638: *Ph.* 81: *El.* 1015 προῖας οὐδὲν ἀνθρώποις ἐφν | κέρδος λαβεῖν ἀμεινον: where, as here, we have a gen. depending on the comparat., instead of ἡ with nom.—Semitelos takes λαβεῖν as = ὑπολαβεῖν: 'all these considerations are naturally lower in my estimate than my own safety.' Similarly Campbell; 'It is in my nature' (ἐμοὶ πέφυκε—a questionable sense) 'to take less account of all this than of my own safety.' But such a use of λαμβάνειν does not seem warranted by Thuc. 2. 42 τὴν τιμωρίαν...ποθεινοτέρην λαβόντες, or by such phrases as λαμβάνειν τι ἐν πόθῳ (*O. C.* 1679).—Blaydes's τᾶλλ' for ταῦθ' is attractive, but unnecessary; and palaeographically it is not probable.

441 σὲ δὴ, κ.τ.λ. sc. καλῶ. Eur. *Helen.* 546 σὲ τὴν δρεγμα δεινὸν ἡμιλλωμένην | τύμβου π' ἐκ κρητὶς ἐμπύρους τ' ὀρθοστάτας, | μεῖνον. Ar. *Av.* 274 ET. οὗτος, ὦ σέ τοι. IIE. τί βωστρεῖς; The abrupt acc. calls the person's attention in a rough and harsh way. A governing verb is sometimes added, as *El.* 1445 σέ τοι, σέ κρῖνω, ναι σέ, τὴν ἐν τῷ πάρος | χρόνῳ θρασείαν. *Al.* 1226 σὲ δὴ τὰ δεινὰ ῥήματ' ἀγγέλλουσί μοι | τλῆναι... | σέ τοι, τὸν ἐκ τῆς αἰχμαλωτίδος λέγω. Eur. *Med.* 271 σὲ τὴν σκυθρωπὸν καὶ πόσει θυμουμένην, | Μήδειαν, εἶπον, etc. Antigone has her eyes bent on the ground: she is neither afraid nor sullen, but feels that Creon and she can never come to terms. There is nothing in common between their thoughts. Cp. 499.

- ✓ φῆς, ἥ καταρνεί μὴ δεδρακέναι τάδε;
 AN. καὶ φημί δρᾶσαι κοῦκ ἀπαρνοῦμαι τὸ μῆ.
 KP. σὺ μὲν κομίζεις ἂν σεαυτὸν ἢ θέλεις
 ἔξω βαρείας αἰτίας, ἐλεύθερον.
 σὺ δ' εἶπέ μοι μὴ μῆκος, ἀλλὰ συντόμως,
 *ἦδησθα κηρυχθέντα μὴ πρᾶσσειν τάδε;
 ✓ AN. ἦδη· τί δ' οὐκ ἐμῆλλον; ἐμφανῇ γὰρ ἦν.
 KP. καὶ δῆτ' ἐτόλμας τοῦσδ' ὑπερβαίνειν νόμους;
 AN. οὐ γὰρ τί μοι Ζεὺς ἦν ὁ κηρύξας τάδε,
 οὐδ' ἴ. ξύνοικος τῶν κάτω θεῶν Δίκη
 *τοιούσδ' ἐν ἀνθρώποισιν ὠρίσεν νόμους.
 οὐδὲ σθένειν τοσοῦτον ὥοιμην τὰ σά
 κηρύγμαθ', ὥστ' ἀγραπτα κάσφαλῇ θεῶν

442 καταρνεί] καταρνή L. 443 τὸ μῆ] το ἡ L, with μ written above by the first hand, and a letter (σ?) erased before ἡ.—τὸ μῆ οὐ Hermann. 444 ἡ L: οἱ r, and so Blaydes. 445 ἐλεύθερον] ἐλευθερος Pallis. 446 συντόμως L. Some later MSS. have σύντομα (as A, V), or σύντομον (V⁴). 447 ἥδει στὰ L: ἦδησθα Cobet. 448 ἦδη] ἥδειν

442 φῆς δεδρακέναι, ἥ καταρνεί μὴ δεδρ., a Zeugma. καταρνεί. In this compound (found only here) κατά gives the notion of 'downright,' 'explicit': cp. καταφάναι (to affirm), κατάδηλος. μῆ regularly precedes the inf. when ἀρνείσθαι means 'to deny,' but not when it means 'to refuse': Plat. *Phaedr.* 256 A ἀπαρνηθῆναι τὸ αὐτοῦ μέρος χαρίσασθαι.

443 καὶ.....κοῦκ, corresponding with the alternatives in Creon's question: for the conjunctive form, cp. 1192: [Eur.] *Rhes.* 164 ναί, καὶ δίκαια ταῦτα κοῦκ ἄλλως λέγω.—τὸ μῆ: for the art., cp. 78. τὸ μῆ οὐκ is unnecessary, though it would be normal: cp. *O. T.* 1387 οὐκ ἂν ἐσχόμην | τὸ μῆ ποκλήσαι, n.

444 ε. σὺ μὲν. If she had denied the charge, the φύλαξ must have been detained; now, he can go. κομίζεις ἂν σ. gives a contemptuous permission. So in gentle command, *Ph.* 674 χωροῖς ἂν εἰσω, *Tr.* 624 στείχοις ἂν ἦδη. Cp. Eur. *Ph.* 1636 κόμζε σαντήν...δύμω ἐσω.—ἔξω with β. αἰτίας, after which ἐλεύθερον is pleonastic: cp. *Al.* 464 γυμνὸν φανέντα τῶν ἀριστείων ἀτερ: and see n. on κενῆς above, v. 424.

446 μῆκος, adv., 'at great length,' like μακράν, τέλος, etc. If we read σύντομον or σύντομα, μῆκος might be obj. acc. to εἶπέ, but συντόμως seems right. Cp. Aesch. *Pers.* 698 μῆ τι μακιστῆρα

μῦθον ἀλλὰ σύντομον λέγων | εἶπέ καὶ πέρανε πάντα.

447 ἦδησθα, not ἦδης τὰ, is certainly right. This 2nd pers. occurs in seven places of drama, two of which require it (*Eur. El.* 926, *Cycl.* 108), while the other five admit it (this v., *Tr.* 988, *Ar. Nub.* 329, *Th.* 554, *Ecc.* 551). Similarly ἦσθα is either necessary or admissible whenever it occurs in Attic drama. *Ar. Lys.* 132 has ἐφησθα, and ἐφης nowhere: but the case for ἐφησθα as the sole classical form seems less strong than for ἦδησθα and ἦσθα. ἐφησθα is required in four Homeric passages (*Il.* 1. 397, 16. 830: *Od.* 3. 357, 23. 71), but ἐφης in one, *Il.* 22. 331 ἔκτορ, ἀτὰρ που ἐφης Πατροκλῆ' ἐξεπαρίζων, and in another it is traditional, 22. 280 ἦται ἐφης γε (where ἐφησθα is unlikely). The ending is -σθα, not -θα, σ being an integral part of it: Curtius compares Lat. -sti (dedi-sti), and Gothic -st (saisð-st, thou sowedst), *Gk Verb* pp. 34 ff. Besides οἶσθα, ἦδησθα, ἦσθα, and ἐφησθα, the forms which take σθα are the Hom. εἰσθα ('thou wilt go'); the presents indic. διδοῖσθα (*Il.* 19. 270) and τίθησθα (*Od.* 9. 404, 24. 476); and a few subjunctives and optatives (as βάλλωσθα, βάλοισθα).—κηρυχθέντα, the plur. partic. impersonal, as 570 ἡρμοσμένα, 576 δεδογμένα: a use more freq. with adjectives, as ἀδύνατα, δίκαια (cp. *O. C.* 485 n.), esp. verbals (below, 677).

dost thou avow, or disavow, this deed?

AN. I avow it; I make no denial.

CR. (*To Guard.*) Thou canst betake thee whither thou wilt, free and clear of a grave charge. [*Exit Guard.*]

(*To ANTIGONE.*) Now, tell me thou—not in many words, but briefly—knewest thou that an edict had forbidden this?

AN. I knew it: could I help it? It was public.

CR. And thou didst indeed dare to transgress that law?

AN. Yes; for it was not Zeus that had published me that edict; not such are the laws set among men by the Justice who dwells with the gods below; nor deemed I that thy decrees were of such force, that a mortal could override the unwritten

L.—ἐκφανῇ L, with μ above κ from the first hand. 451 ξύνοικος] ξύνεδρος Blaydes. 452 οἱ τοῦσδ'... ὤρισαν MSS. Semitelos, οἱ τοῦς γ': Wakefield, ἡ τοῦσδ'... ὤρισεν: Valckenaer, τοιοῦσδ'... ὤρισεν. Wunder and others reject the verse.

448 ἦδη: on the form cp. *O. T.* 1525 n.—τί δ' οὐκ ἔμλλον, sc. εἰδέναι: 'why was I not likely to know it?' = 'of course I knew it.' Plat. *Rep.* 605 c πάνθενον που (ἐστί). τί δ' οὐ μέλλει (sc. εἶναι), ἐπερ γε δρᾷ αὐτό; Xen. *H.* 4. 1. 6 τὸν δ' ἰδὼν... ἐώρακας αὐτοῦ ὡς καλὸς ἐστί;—τί δ' οὐ μέλλω (sc. ἐώρακέναι);—ἐμφανῇ. I prefer this to L's ἐκφανῇ, not because Soph. does not elsewhere use ἐκφανῆς, but because, in the two places where Aesch. has used it, it has the sense of *emerging into view* (*Pers.* 398, the Greeks going into action at Salamis, or of *standing out* among other objects which are less distinct (*ἄνδρὸς ἐκφανὲς τέκμαρ*, *Eum.* 244). The sense required here is simply, 'public.'

449 καὶ δῆτ', 'And you indeed dared ...?' Not, 'And *then*' (i.e. with that knowledge), which would be κῆτα.

450 Ζεὺς is opposed to Creon's edicts, not only as supreme god and therefore guardian of all religious duty, but also in each of his two special qualities,—as *χθόνιος* (*O. C.* 1606 n.),—and as *οὐράνιος*, since the denial of burial pollutes the realm of *οἱ ἀνὴρ θεοί* (1072).

451 ζ. τῶν κάτω θεῶν. For this rare gen. (instead of the regular dat.) with ξύνοικος, cp. *Lycurgus In Leocr.* § 145 οὔτοι ἐν ταύτῃ τῇ χώρᾳ σύνοικος ὑμῶν γενήσεται. So *O. C.* 1382 Δίκη ξύνεδρος Ζηρός. 'The Justice that dwells with the gods below' is their personified right to claim from the living those religious observances which devote the dead to them. A person who

omits such observances is defrauding Hades of his own: see 1070. This Justice, then, 'has not ordained such laws' as Creon's; it has not *forbidden* kinsfolk to bury their dead; on the contrary, it has bound them to do so. τοιοῦσδ'... ὤρισεν is a certainly true correction of the MS. οἱ τοῦσδ'... ὤρισαν. With the latter, οἱ are either Zeus and Δίκη,—which would be the natural sense,—or οἱ κάτω θεοί: and τοῦσδε νόμους are the laws of sepulture. But, after τὰδε in 450, referring to Creon's edicts, the demonstrative pronoun here also should refer to them. Creon has just called his own laws τοῦσδε νόμους (449). If Antigone, immediately afterwards, used τοῦσδε νόμους to describe the divine laws, the stress on τοῦσδε would be extremely awkward. Further, τοιοῦσδ' ὤρισεν has a pathetic force which renders it incomparably finer here than the somewhat tame statement of fact, 'who have appointed the laws of burial among men.'

454 ζ. ἀγραπτα... νόμῳ. Arist. *Rhet.* 1. 13 § 2 distinguishes (1) ἴδιος νόμος, the particular law which each community defines for itself, which is partly written, partly (so far as consisting in custom) unwritten: (2) κοινὸς νόμος, the universal, unwritten law of nature (ὁ κατὰ φύσιν). ἐστί γάρ, ὃ μαντεύονται τι πάντες, φύσει κοινὸν δίκαιον καὶ ἀδίκον, κἄν μηδεμίᾳ κοινωνίᾳ πρὸς ἀλλήλους ἢ μηδὲ συνθήκῃ, οἷον καὶ ἡ Σοφοκλέους Ἀντιγόνη φαίνεται λέγουσα, ὅτι δίκαιον, ἀπειρημένον (=in spite of the edict), θάψαι τὸν Πολυρκεῖα, ὡς φύσει ὄν τοῦτο δίκαιον. (Here he

νόμιμα δύνασθαι θνητὸν ὄνθ' ὑπερδραμεῖν. 455
οὐ γάρ τι νῦν γε κάχθές, ἀλλ' αἰεί ποτε
ζῆ ταῦτα, κοῦδεις οἶδεν ἐξ ὅτου φάνη.
τούτων ἐγὼ οὐκ ἔμελλον, ἀνδρὸς οὐδενὸς
φρόνημα δείσας, ἐν θεοῖσι τὴν δίκην
δώσειν. θανουμένη γὰρ ἐξήδη, τί δ' οὐ; 460
κεί μὴ σὺ προῦκήρυξας· εἰ δὲ τοῦ χρόνου
πρόσθεν θανοῦμαι, κέρδος αὐτὸ ἐγὼ λέγω.
ὅστις γὰρ ἐν πολλοῖσιν, ὡς ἐγώ, κακοῖς
ζῆ, πῶς ὄδ' οὐχὶ κατθανὼν κέρδος φέρει;
οὕτως ἔμοιγε τοῦδε τοῦ μόρου τυχεῖν 465
παρ' οὐδὲν ἄλγος· ἀλλ' ἄν, εἰ τὸν ἐξ ἐμῆς

455 θνητὸν ὄνθ' θνητὰ φύνθ' Bothe. 456 οὐ γάρ] οὐ μὴν in Plutarch's quotation, *Mor.* 731 C, doubtless by a slip of memory.—νῦν γε κάχθές] Arist. twice quotes this v.: (1) *Rhet.* 1. 13 § 2, where Q (= Marciianus 200) and Y^b (= Vat. 1340) have γε instead of γε, and Q has καὶ χθές. (2) *ib.* 1. 15 § 6 where all have γε κάχθές.

quotes vv. 456 f.) Cp. *O. T.* 865 ff. νόμοι... | ὑπὸ ποδες, οὐρανίαν | δι' αἰθέρα τεκνωθέν-
τες, with notes there. Thuc. 2. 37 (νόμοι)
ἅσοι ἀγραφοὶ ὄντες ἀσχύνην ὁμολογουμένην
φέρουσι. When 'the unwritten laws' are
thus called νόμοι, the latter word is used
figuratively. νόμιμα, observances sanc-
tioned by usage, is the more correct
word: so Plat. *Legg.* 793 A observes that
τὰ καλούμενα ὑπὸ τῶν πολλῶν ἀγραφα
νόμιμα cannot properly be called νόμοι,
but still must be taken into account:
δεσμοὶ γὰρ οὗτοι πάσης εἰσι πολιτείας,
μεταξὺ πάντων ὄντες τῶν ἐν γράμμασι
τεθέντων τε καὶ κειμένων καὶ τῶν ἐν τεθη-
σομένων.—ἀσφαλῆ, they stand fast for
ever, like the θεῶν ἔδος ἀσφαλὲς αἰεὶ (*Od.*
6. 42).—θνητὸν ὄντ', 'one who is a mor-
tal,'—i.e. Creon; but it is needless to
supply σέ from τὰ σά: the expression is
the more forcible for being general. Cp.
Eur. fr. 653 οὐ θαῦμ' ἔλεξας, θνητὸν ὄντα
δυστυχεῖν: *Alc.* 799 ὄντας δὲ θνητοὺς
θνητὰ καὶ φρονεῖν χρεών. Bothe's θνητὰ
φύνθ', rashly adopted by Nauck, is a
wanton change, which the ambiguity
of the neut. pl. makes still worse.—ὑπερ-
δραμεῖν, out-run, and so fig., prevail
over: Eur. *Ph.* 578 ἦν δ' αὖ κρατηθῆς
καὶ τὰ τοῦδ' ὑπερδράμη, and his cause pre-
vail (Canter's certain corr. of ὑπεκδράμη):
Ion 973 καὶ πῶς τὰ κρείσσω θνητὸς ὄσθ'
ὑπερδράμω; (prevail against Apollo). It
has been proposed to refer θνητὸν ὄνθ' to

Antigone: but if she said, 'I did not
think your edicts so strong that I, a mor-
tal, could prevail over divine law,' δύνασ-
θαι would rather imply that, if she had been
able, she would have been willing to do
so. Besides, ὑπερδραμεῖν is more natu-
rally said of the law-giver who sets his law
above the other law.

456 ε. νῦν γε κάχθές. Cp. *Her.* 2.
53 μέχρι οὐ πρώην γε καὶ χθές. Plat.
Legg. 677 D ὡς ἔπος εἰπεῖν, χθές καὶ πρώην
γεγονότα (where the phrase is presently
strengthened into τὸν ἀτεχνῶς χθές γενό-
μενον). The usu. Attic form was χθές
καὶ πρώην, though πρώην καὶ χθές also
occurs. Cp. Catullus 61. 137 *hodie atque*
heri. So *heri et nudius tertius*. Tryphon,
an Alexandrian grammarian of the Au-
gustan age, is quoted by Apollonius *De*
Adverb. p. 556, 32 as saying, χθές ἀρ-
τικώτερον τοῦ ἐχθές: but the reverse
seems to be the case. Attic Comedy
supports ἐχθές against χθές in a majority
of cases; though χθές may have been pre-
ferred, even in prose, after a vowel.—ζῆ:
cp. *O. T.* 482 ζῶντα (of the oracles which
are operative, effectual), and *ib.* 45 n.—
φάνη, with prodelision of the temporal
augment in the 6th place, as ὡς ἐγὼ
φάνην *O. C.* 974 n.

458 ε. τούτων (sc. τῶν νομῶν)...
τὴν δίκην, the penalty belonging to
these laws: i.e. the penalty of break-
ing them. The emphasis on τούτων

and unfailing statutes of heaven. For their life is not of to-day or yesterday, but from all time, and no man knows when they were first put forth.

Not through dread of any human pride could I answer to the gods for breaking these. Die I must,—I knew that well (how should I not?)—even without thy edicts. But if I am to die before my time, I count that a gain: for when any one lives, as I do, compassed about with evils, can such an one find aught but gain in death?

So for me to meet this doom is trifling grief; but if I had

457 ταῦτα] τοῦτο Arist. Rh. 1. 13 § 2. Victorius supposed that Arist. thus purposely altered ταῦτα, to suit his own words introducing the citation, ὡς φήσει ὁ τοῦτο δίκαιον (see comment. on 454 f.). Rather it was a mere slip: cp. comment. on 123.—φάνη] φάνη L. 458 ἐγὼ οὐκ] ἐγ' οὐκ L. 460 ἐξήδη Brunck: ἐξήδην L. 462 πρόσθεν] πρόσθε L.—αὐτ' L, αὐτ' r.

shows that, like ταῦτα just before, it refers to the νόμιμα: we cannot, therefore, render, 'the penalty of such an act' (sc. τοῦ ὑπερβραμείν).—ἐν θεοῖσι, the forensic ἐν, denoting the tribunal: Plat. Legg. 916 B διαδικαζέσθω δὲ ἐν τοῖσι λατῶν: Gorg. 464 D εἰ δέοι ἐν καίσι διαγωνίζεσθαι: Lys. or. 13 § 35 ὁ δὲ δῆμος ἐν τῷ δικαστηρίῳ ἐν διαχίλοις ἐψηφίσατο (sc. ποιεῖν τὴν κρίσιν). Cp. O. T. 677 ἐν...τοῖσδ', n.

460 ε. δώσειν. The fut. inf. and the pres. inf. are equally common after μέλλω in Soph. (O. T. 967 n.).—θανομένη γὰρ introduces the reason for her conduct. 'It was not likely that I should obey your edicts, and thereby incur punishment after death, for the sake of avoiding immediate death. For, as to death, I knew already that I must die some time or other; and if it is to be a little sooner, so much the better.'—τί δ' οὐ; sc. ἐμελλον εἰδεῖναι (448).

461 ε. καὶ μὴ σὺ προὔκηρυξας: Even if thou hadst not proclaimed death as the penalty of infringing the edict. The apodosis might be either (a) ἐξήδη ἄν, implied in τί δ' οὐ; or (b) ἔδει ἄν με θανεῖν, implied in θανομένη. But (a) is best: 'I should have known it, even if you had not brought it publicly to my knowledge.' For καὶ εἰ cp. O. T. 305 n.—τοῦ χρόνου, the natural term of life (cp. O. T. 963): expressed below by πρὶν μοι μοῖραν ἐξήκειν βίου (896).—αὐτ', i.e. αὐτό. Cp. El. 1267 εἰ σε θεὸς ἐπόρευεν | ἀμείτερα πρὸς μέλαθρα, δαίμονες | αὐτὸ τίθημι' ἐγώ: fr. 154 ἔχομι' ἄν αὐτὸ μὴ κακῶς ἀπακάσαι. αὐτὸ (L) would mean, 'again,' 'on the other hand' (so far from

thinking it a loss). The epic αὐτὲ is used by Soph. in one lyric passage (Tr. 1010); by Aesch. both in lyrics and in trimeters; never by Eur. The simpler αὐτό is more probable here.

464 φέροι = φέρεται (O. C. 6 n.).—The woman uses the masc. gender in putting the general case. Cp. Eur. Med. 1017 οἱ μὲν σὺ σὺν ἀπειλῆς τέκνων' | κοῦφως φέρειν χρή θνητὸν δὲ τὰ συμφορὰς.

465—468 Kvičala and Wecklein reject these four verses, despairing of the difficulties found in vv. 466, 467, which have been variously amended; see Appendix. The alleged difficulties are, (1) παρ' οὐδὲν ἄλγος: (2) the mention of the mother only: (3) the position of θανόντ', which might suggest the sense, 'slain by my mother': (4) ἡσυχύην (as L has it). Before dealing with these points, I would call attention to a trait which the impugnors of these verses have overlooked, and which speaks strongly for the genuineness of the passage as a whole, corrupt though it be in certain words. That trait is the clause τοῖσδε δ' οὐκ ἀλγύνομαι in 468, returning upon the thought παρ' οὐδὲν ἄλγος in 466. This series of three clauses, in which the second is opposed to the first, and the third re-iterates the sense of the first, is peculiarly Sophoclean: cp. Ai. 1111 οὐ γὰρ τι τῆς σῆς οὐνεκ' ἐστρατεύσατο | γυναικός, ... | ἀλλ' οὐνεκ' ὀρκῶν οἶσιν ἦν ἐνώμοτος, | σοῦ δ' οὐδὲν: similar instances are O. T. 337 f., Tr. 431 ff. This touch would hardly have come from an interpolator.

466 ἄλγος, nom., sc. ἐστὶ: παρ' οὐδὲν,

οὐ μὴν ἐφ' ὅσον οὐκ ἔστι
γὰρ ἡ σὺν αὐτῷ
E.

suffered my mother's son to lie in death an unburied corpse, that would have grieved me; for this, I am not grieved. And if my present deeds are foolish in thy sight, it may be that a foolish judge arraigns my folly.

CH. The maid shows herself passionate child of passionate sire, and knows not how to bend before troubles.

CR. Yet I would have thee know that o'er-stubborn spirits are most often humbled; 'tis the stiffest iron, baked to

δῆλον Nauck.—τὸ γέννημ'] M. Schmidt gives *τι γέννημ'* (with *ἡ καὶς δν* for *τῆς παιδός*): Semitelos, *γονὴν λήμ'*. For *τῆς παιδός* Mekler conject. *πεφυκός*.—ἐπίσταται] I has the second τ in an erasure, perh. from σ. The final ι had been omitted, and has been added above α by the first hand. 474 πίπτει Boeckh.

or *μῆας* (Meineke). (2) τὸν ἐξ ἐμ. | μητρὶς θανάτῳ. It is quite true that, when written, these words have an awkward ambiguity; but they would have had none when spoken, since a slight pause after *μητρὶς* would have been required to bring out *θανάτῳ*. This is the right test to apply in the case of a play written to be acted.

470 *σχεδόν τι*, 'almost,' iron., 'it might perhaps be said that...': so *El.* 608 (also at the close of a defiant speech), *εἰ γὰρ πέφυκα τῶνδε τῶν ἔργων ἴδρις*, | *σχεδόν τι τὴν σὴν οὐ κατασχύνω φύσιν*. *Cr. ib.* 550 *εἰ δὲ σοὶ δοκῶ φρονεῖν κακῶς* | *γνώμην δικαίαν σχοῦσα, τοὺς πέλας ψέγει* (end of a speech): also *At.* 1038, *O. C.* 1065.—*μάρμα μωρίαν*: *cr.* 754. The *παρήχτης* gives bitterness (*O. T.* 371).—*ὀφλισκάνω* with dat., as *Eur. Bacch.* 854 *γέλωτα Θηβαίοις ὀφλεῖν*, etc.; but in this use it can also take *πρὸς τινα* or *παρά τινι* (Plato). *Cr. O. T.* 511.

471 ε. These two verses give a moment of stillness before the storm breaks forth. So at *O. T.* 404 four verses of the chorus divide the angry speech of Oedipus from the retort of Teiresias.—τὸ γέννημα τῆς παιδός (the offspring consisting in the maiden) the maiden his offspring, *δηλοῖ* (*sc. δν*) *ἑμὸν*, shows herself fierce, *ἐξ ἑμοῦ πατρός*, from a fierce sire (*i.e.* by the disposition inherited from him). *Cr.* 20 *δηλοῖς...καλχαίνουσα* (*n.*): the omission of *δν* is somewhat bold, but possible for poetry; *cr.* 709 *ᾤφθησαν κenoί*: *Plat. Legg.* 806 *β δέδεικται ψυχὴ τῶν πάντων πρεσβυτάτη*. *γέννημα* occurs below, 628, *O. T.* 1167, and *Tr.* 315, meaning always 'that which is begotten,' the offspring. So in Plato the word always means the thing produced; for in *Sophist.* 266 D, τὸ δ' ὁμοιωμάτων τινῶν

γέννημα, where Ast takes it as = 'confectio,' the sense is, 'the other a product (consisting in) certain images.' In *Aesch. P. V.* 850 *ἐπώνυμον δὲ τῶν Διὸς γεννημάτων* | *τέξεις κελευνὸν Ἑπαφόν*, the word, if genuine, would certainly mean 'begetting'; but Wieseler's correction, *γέννημ' ἀφών* ('an offspring called after the touch of Zeus'), is highly probable. For τὸ γέννημα τῆς παιδός as = ἡ γεννηθεῖσα καὶς, *cr.* 1164 *τέκνων σπορῶ*, *El.* 1233 *γοναὶ σωματῶν ἐμοὶ φίλτάτων* (her brother), *Eur. Med.* 1098 *τέκνων...βλάστημα*. Here, the thought would have been complete without *τῆς παιδός* ('the offspring shows the father's fierceness'), which is added, as if by an after-thought, for the further definition of τὸ γέννημα. I cannot believe that *Soph.* intended τὸ γέννημα τῆς παιδός to mean, 'the inborn disposition of the maiden,'—an unexampled sense for *γέννημα*. On the other hand, all the emendations are unsatisfactory and improbable. The language, though somewhat peculiar, appears to be sound.

472 *ἔκταν...κακοῖς*, not 'to succumb' to them, but to bend before them (as trees before a storm, 713); with a prudent view to self-preservation. *Cr. Aesch. P. V.* 320 *σὺ δ' οὐδέπω ταπεινός, οὐδ' εἰς κακοῖς*, | *πρὸς τοῖς παρούσι δ' ἄλλα προσλαβεῖν θέλεις*.

473 ε. *ἀλλ' ἴσθι τοι*: so oft. in threatenings: *cr.* 1064: *Tr.* 1107 *ἀλλ' εἴ γέ τοι τόδ' ἴστε*: *El.* 298 *ἀλλ' ἴσθι τοι τίς σου γ' ἀξίαν δίκην*.—*πίπτειν*, instead of the regular *πίπτοντα*: this inf. after *οἶδα* (as = 'I know that...', not, 'I know how to...') is not rare in poetry; *cr.* *O. T.* 691, *Ph.* 1329, *Aesch. Pers.* 173, 431, 435: so after *ἐπίσταμαι* above, 293, and 1092.

σίδηρον ὀπτὸν ἐκ πυρὸς περισκελῇ 475
 θραυσθέντα καὶ ραγέντα πλείστ' ἂν εἰσίδοις·
 σμικρῷ χαλινῷ δ' οἶδα τοὺς θυμουμένους
 ἵππους καταρτυθέντας· οὐ γὰρ ἐκπέλει
 φρονεῖν μέγ' ὅστις δοῦλός ἐστι τῶν πέλας.
 αὕτη δ' ὑβρίζειν μὲν τότ' ἐξηπίστατα, 480
 νόμους ὑπερβαίνουσα τοὺς προκειμένους·
 ὕβρις δ', ἐπεὶ δέδρακεν, ἦδε δευτέρα,
 τούτοις ἐπαυχεῖν καὶ δεδρακυῖαν γελᾶν.
 ἦ νῦν ἐγὼ μὲν οὐκ ἀνὴρ, αὕτη δ' ἀνὴρ,
 εἰ ταῦτ' ἀνατὶ τῆδε κείσεται κράτη. 485
 ἀλλ' εἴτ' ἀδελφῆς εἴθ' ὁμαιμονεστέρα

476 εἰσίδοις L, with εἰ over ε from the first hand. 482 ε L inverts the order of these two vv., but S has corrected the error by writing β' before 483 and α' before 482 in the left-hand marg. 484 νῦν] τὰρ Elmsley. 485 ἀνατὶ L: ἀνατὶ τ.—κείσεται Semitelos (Blaydes had conjectured εἰ ταῦτά μου· γυναικὶ κείσεται κράτη). Nauck proposes ἐάσεται. 486 ὁμαιμονεστέρα

475 ὀπτὸν...περισκελῇ, tempered to hardness: for the proleptic adj., cp. Thuc. 2. 75 ἤρετο τὸ ὄψος...μέγα, Eur. *El.* 376 (πενία) διδάσκει δ' ἄνδρα τῇ χρεῖα κακόν (to be bad).—περισκελής, dried or parched all round, from σκέλλω, *torrere*: cp. *Il.* 23. 190 μὴ πρὶν μένος ἡέλοιο | σκῆλει' ἀμφὶ περὶ χροά ἱνεσιν: hence, fig., αἱ περισκελεῖς φρένες (*Ai.* 649): cp. *retorridus*. From the same rt come σκληρός, *skeletalos* (skeleton), and ἀσκελής (dried),—this last having a fig. sense in the Homeric ἀσκελὲς αἰεὶ ('stubbornly,' *Od.* 1. 68).—ἐκ πυρὸς, by means of fire; cp. 990: *Ph.* 710 ἐξ ὠκυβόλων τόξων...ἀνύσειε...φορβάν.

476 θραυσθέντα καὶ ραγέντα, 'broken and shivered.' ραγέντα is here the stronger word, in so far as it pictures the fragments of the ruptured iron flying asunder, while θραυσθέντα merely says that the iron is broken into pieces. As Heinrich Schmidt observes, the foremost idea in *ρηγνύναι* is that of the separation of the parts,—the *rent* or *rift* being brought before us; in *θραύειν*, that of a whole being broken into small pieces (*Synonymik der Gr. Sprache*, vol. III. pp. 304 ff.).

477 ε χαλινῷ δ'. Cp. *O. C.* 714 ἵπποισιν τὸν ἀεσθήρα χαλινόν, n. For σμικρῷ cp. *Ai.* 1253 μέγας δὲ πλευρὰ βοῦς ὑπὸ σμικρᾶς ὄμωσιν | μάλιστα ὁρῶς εἰς ὁδὸν πορεύεται.—καταρτυθέντας, brought under discipline, made docile. καταρτύνω = to equip, or prepare (*O. C.* 71): then,

like ἀρμόζω (*O. C.* 908), in a fig. sense, to bring into order, regulate, by a course of training: cp. Plat. *Legg.* 808 D (a child is the ὑβριστότατον θηρίον), δὲ μάλιστα ἔχει πηγὴν τοῦ φρονεῖν μήπω καταρτυμένην (not yet brought under discipline): Plut. *Mor.* 38 C (the sensuous impulses, αἱ ἐφ' ἡδονὴν ὁρμαὶ, are disastrous) ἀν' ἐφ' ἑαυτοῦ, ἢ κεφάκασιν, χωρεῖν, καὶ μὴ...καταρτύνειν τὴν φύσιν (discipline the character). Plut. *Thest.* 2 τοὺς τραχυτάτους πώλους ἀρίστους ἵππους γίνεσθαι φάσκων, ὅταν ᾗς προσήκει τύχῳσι παιδείας καὶ καταρτυσεως (education and discipline). In Aesch. *Sunt.* 473 the act. perf. part. καταρτυκὼς (ικέτης) is said to be a term applied to a horse whose mouth was 'fully furnished' with teeth (i.e. which had shed its foal's teeth), and hence, 'broken in,' 'tamed': at any rate, it must be kept distinct from the passive καταρτυθεὶς as used here.

478 ε Suspicion has fallen on ἐκπέλει, which occurs only here: Hesych. explains it by ἐξεστὶ, and ἐξέπελεν by ἐξεγένετο. He would hardly have invented the imperf., if he had not met with it in literature: and the metrical convenience of such a synonym for ἐξεστὶ is a further reason for believing that it was current.—δοστις: for the omission of the anteced. τοῦτω, see on 35: for the gender, on 464.—τῶν πέλας: cp. fr. 83 ('tis better to conquer by any means) ἢ δοῦλον αὐτὸν ὄντα τῶν πέλας κλέβειν.

hardness in the fire, that thou shalt oftener see snapped and shivered; and I have known horses that show temper brought to order by a little curb; there is no room for pride, when thou art thy neighbour's slave.—This girl was already versed in insolence when she transgressed the laws that had been set forth; and, that done, lo, a second insult,—to vaunt of this, and exult in her deed.

Now verily I am no man, she is the man, if this victory shall rest with her, and bring no penalty. No! be she sister's child, or nearer to me in blood than

L first hand; but the letters *ω* have been partially erased. *δμαιμονεστέρης* r (including A). The schol. in L read the gen.: *εἴτε ἐξ ἀδελφῆς ἐμῆς εἴτε οἰκειοτέρης καὶ συγγενικωτέρης* κ.τ.λ. The Roman ed., indeed, gives *οἰκειοτέρα καὶ συγγενικωτέρα*: but L's authority for the scholium is the better.

480 **Ξ** αὐτῇ δ'. Creon began by addressing Antigone (473). He now denounces her to the Chorus. Cp. *O. T.* 1078 αὐτῇ δ' *ἰως*, κ.τ.λ. (of Iocasta).—*ὑβρίζειν μὲν... ὕβρις δ'*: epanaphora (*O. T.* 25 n.). The sense is, 'Her disobedience was an act of consummate insolence; and her defiance now makes it worse.' *ἐξηπίστατο*, 'knew thoroughly,' with bitterness; cp. 686; Eur. fr. 796 *ὅστις σωφρονεῖν ἐπίσταται*. *τότ'* is explained by *ὑπερβαίνουσα*.—*τοὺς προκ.*, which had been set forth: cp. *O. T.* 865, Eur. *I. T.* 1189 *τὸν νόμον... τὸν προκείμενον*.—*τούτους*, neut., these deeds: cp. 468 *κείνοις... τοῖσδε*.—*δέδρακται γὰρ* = to exult in having done it. For the partic., cp. Ar. *Vesp.* 1007 *κούκ ἐγγαγεῖται σ' ἐξαπατῶν* 'Τρέρβολος.

484 **Ξ** νῦν, 'now,' i.e. 'under these circumstances,' is better than *νῦν* or *τὰρ* here.—*εἰ ταῦτα... κράτη*, if this victory shall remain on record for her, without bringing her any punishment. For *κράτη*, deeds of might, and so prevalence, victory, cp. *El.* 476 *Δίκαια, δίκαια φερομένα χερσὶν κράτη*: *ib.* 689 *οὐκ οἶδα τοιοῦδ' ἀνδρὸς ἔργα καὶ κράτη*. For *κείσεται*, cp. Pind. *I.* 4. 17 *τὴν δ' ἐν Ἰσθμῷ διπλὰ θάλλουσ' ἀρετά, | Φυλακίδα, κείται*, 'for thee, Phylacidas, a double glory of valour is laid up at the Isthmus.' So, here, *κείσεται* means, 'placed to her credit,' 'permanently secured to her'; cp. the colloquialism, 'to score a success.' Other interpretations are:—(1) 'If this royal power of mine shall have been instituted without penalty for her.' For the word *κράτη*, this sense is tenable (cp. 60, 166, 173; *O. T.* 237): it is the whole phrase that appears strained. And *ταῦτ'*

(said with bitter emphasis) evidently refers to Antigone's acts; cp. 483 *τοῦτοίς*. Semitelos reads *πέσεται*: 'If this sovereignty of mine' (here Creon lifts his sceptre) 'shall yield to her without punishing her.' The verb would, however, be strange, and somewhat weak. (2) 'If these edicts shall have been set forth without penalty for her.' This last gives an impossible sense to *κράτη*. Ar. *Ran.* 1126 ff. illustrates the poetical ambiguity of *κράτη*, the debate there being whether, by *πατρώα κράτη*, Aesch. meant, 'a victory over a father,' or 'power derived from a father.'—For the form of *ἀνατί*, cp. *O. C.* 1251 n.: for *ταῦτα* without *τά*, *ib.* 471.

486 **Ξ** ἀδελφῆς, (child of) a sister, ἀδελφιδῆ: for the gen., cp. 380, 825.—*εἰθ' δμαιμονεστέρη*, 'or nearer in blood to me than any member of my family.' The gen. *δμαιμονεστέρης* (see cr. n.) would mean, 'or (child of) one nearer in blood to me,' etc. She could be the child of no one nearer than a sister, unless it were of a mother or of a daughter; and it is far-fetched to suppose that Creon means, 'my niece,—aye, my sister, or my granddaughter.' All that he means is, 'my niece,—aye, or the nearest relation possible.' This is more simply and clearly said by the nom. *δμαιμονεστέρη*. If the comparative were here restricted to the regular Sophoclean sense of the positive *δμαιμος* and *δμαιμων*, as meaning brother or sister (see on *O. C.* 330), then the gen. could be explained in another way, viz., as a rhetorical hyperbole: 'sister's child, or child of one who was thrice my sister,'—like Plato *Lysis* 210 C *ὁ πατήρ καὶ ἡ μήτηρ καὶ εἰ τι τούτων οἰκειότερόν ἐστι*.

τοῦ παντὸς ἡμῖν Ζηνὸς ἐρκείου κυρεῖ,
 αὐτὴ τε χῆ Ξυναιμος οὐκ ἀλύξετον
 μόρου κακίστου· καὶ γὰρ οὖν κείνην ἴσον
 ἐπαιτιῶμαι τοῦδε βουλευσάι τάφου. 490
 καὶ νιν καλεῖτ'· ἔσω γὰρ εἶδον ἀρτίως
 λυσσῶσαν αὐτὴν οὐδ' ἐπήβολον φρενῶν.
 φιλεῖ δ' ὁ θυμὸς πρόσθεν ἡρῆσθαι κλοπεὺς ^{κτείνων}
 τῶν μηδὲν ὀρθῶς ἐν σκότῳ τεχνωμένων.
 μισῶ γε μέντοι χῶταν ἐν κακοῖσι τις 495
 ἀλούς ἔπειτα τοῦτο καλλύνειν θέλη.

487 ἐρκίου L: ἐρκείου r. 490 βουλευσάι] Keck conject. φροντίσαι: Mekler, ἐπι-
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Hyperbole is congenial to Creon's excitement; cp. 1040. But the addition, τοῦ παντὸς Ζ. ἐρκείου, ill suits this, while, on the other hand, it agrees well with the nom. ὁμαιμονεσττέρα. On the whole, then, I incline to prefer the nom.; but the point is a nice one, and the gen. is quite tenable.—κυρεῖ (οἶσα), = ἐστὶ: cp. *O. T.* 362 φονέα...κυρεῖν.

487 τοῦ παντὸς Ζηνὸς ἐρκείου = πάντων τῶν οικείων (schol.): so Eustath. 1930, 30 ἐρκείου Δία ἐκείνος (Sophocles) τοὺς ἐν οἴκῳ πάντας δηλοῖ. The altar of Ζεὺς ἐρκείος stood in the court-yard (αὐλή) in front of the Greek house; ἔρκος denoting the buildings which enclose the αὐλή, or, sometimes, the space so enclosed, the αὐλή itself. In *Od.* 22. 334 Phemius thinks of passing from the μέγαρον into the αὐλή, Διὸς μεγάλου ποτὶ βωμόν | Ἐρκείου. (Cp. my *Introd. to Homer*, p. 58.) This is the altar at which Peleus was sacrificing, αὐλῆς ἐν χόρτῳ (*Il.* 11. 774: cp. *Athen.* 5, p. 189 f): as in *Plat. Rep.* 328 c there is sacrifice in the αὐλή. So in *Her.* 6. 68 Demaratus supplicates his mother especially by τοῦ Ἐρκείου Διὸς τοῦδε (whose altar or image he is touching, καταπτόμενος). Priamis slain πρὸς...κρηπίδων βάθροις...Ζηνὸς ἐρκείου (*Eur. Trö.* 16),—ἐπὶ τῇ ἐσχάτῃ, τοῦ Ἐρκείου (Paus. 4. 17. 4): cp. *Ovid Ibis* 286, *Cui nihil Hercei profuit ara Iovis*. In *Cratinus jun.*, *Χείρων* 1 ff. (c. 350 B.C.), a returned exile says, *ξυγγενεῖς | καὶ φράτορας καὶ δημότας εὐρὼν μόλις | εἰς τὸ κυλικεῖον ἐνεγράφη* (put on the feasting-list—*παρὰ προσδοκίαν* for *εἰς τὸ γραμματεῖον*): Ζεὺς ἐστὶ μοι | ἐρκείος, ἐστὶ φράτριος: where ἐρκείος corresponds with *ξυγγενεῖς*. *Dionysius* 1. 67 expresses the attributes of the Roman Pe-

nates by the words *πατρώοι, γενέθλιοι, κτήσιοι, μόχιοι, ἐρκεῖοι* (for ἐρκίους in his text should be ἐρκίους: so L has ἐρκίους here).—In relation to the family, Ζεὺς is also *γενέθλιος* (*Pind. O.* 8. 16: cp. *Ξυναιμος*, 659), *ὁμόγυνος*, and *ἐφέστιος* (as presiding over household life: *Al.* 492, *Her.* 1. 44).—For the god's name used to denote that which he protects, cp. *Eur. Hec.* 345 *πέφηντας τὸν ἐμὸν ἱκέσιον Δία*, = my supplication, with its consequences.

488 ἀλύξετον. The pres. ind. ἀλύσκει occurs in *Apollon. Rhod.*, and the pres. part. in *Od.*; otherwise we find only the fut. (usu. ἀλύξω, but ἀλύξομαι, *Hes. Op.* 363) and aor. ἤλυξα (once midd., *ἐξάλυξομαι Al.* 656). The gen. μόρου follows the analogy of ἀπολθεσθαι, ἀπαλλάττεσθαι, etc. The regular constr. of the verb is with the acc. (as in the Homeric κῆρας ἀλύξας), and so *Eur.* always has an acc. with ἐξήλυξα. In *El.* 617 *θράσους | τοῦδ' οὐκ ἀλύξεις*, the gen. is not like this, but causal ('for this boldness'). Oppian's ἐξήλυξε μόροιο (*Hal.* 3. 104) was obviously suggested by our verse. So in *Ph.* 1044 *Soph.* has ventured on *τῆς νόσου πεφην-γέναι*, thinking, doubtless, of the Homeric *πεφηνμένος ἦεν ἀέθλων*.

489 ε. καὶ γὰρ οὖν, for indeed: cp. 771 *εὖ γὰρ οὖν*, *O. C.* 980 *εὖ γὰρ οὖν*, *id.* 985 *ἀλλ' ἐν γὰρ οὖν*.—ἐπαιτιῶμαι κείνην, I accuse her, βουλευσάι ἴσον τοῦδε τάφου, of having had an equal share in plotting this burial. For the inf. after ἐπαιτιῶσθαι cp. *El.* 603 *ὅν πολλὰ θέ με σοὶ τρέφειν μίστορα | ἐπηγιάσω*. *Ag. Versp.* 1446 *Ἀίσωπον οἱ Δελφοὶ ποτε...φάλην ἐπηγιάωντο κλέψαι*. *Plat. Cratylus* 120 c *εἰ τίς τι παραβαίνειν αὐτῶν αἰτιώτῳ τυα*. For the substantival ἴσων with gen., cp.

any that worships Zeus at the altar of our house,—she and her kinsfolk shall not avoid a doom most dire; for indeed I charge that other with a like share in the plotting of this burial.

And summon her—for I saw her e'en now within,—raving, and not mistress of her wits. So oft, before the deed, the mind stands self-convicted in its treason, when folks are plotting mischief in the dark. But verily this, too, is hateful,—when one who hath been caught in wickedness then seeks to make the crime a glory.

Nauck (ascribing it to Tournier, whose text, however, has *δρθως*). 496 δδλη L, with *ei* deleted between λ and η.

Eur. *Ion* 818 *ὁμοίως εἶναι τῆς τύχης τ' ἰσον φέρειν*: id. *Ph.* 547 *δωμάτων ἔχων ἰσον*.—Another construction is possible: *ἰσον ἐπαιτιῶμαι κείνην τοῦδε τοῦ τάφου, βουλευσάι*: 'I charge her equally with this burial,—i.e. with plotting it.' The constr. with the gen. is frequent (Aesch. *P. V.* 974 *ἡ κάμει γὰρ τι εὐφορᾶς ἐπαιτιῶ*); the objection here is that the epexegetic infin. *βουλευσάι*, requiring a case different from that governed by *ἐπαιτιῶμαι*, ought to come last: cp. Plat. *Crito* 52 B οὐδ' ἐπιθυμία σε ἀλλης πόλεως οὐδ' ἄλλων νόμων ἔλαβεν εἰδέναι: Eur. *Med.* 1399 *χρηζῶ στόματος | παίδων δ' ἅλῃας προσπτόξασθαι*. In *O. T.* 644 *εἰ σέ τι | δέδρακ', δλοίμην, ὦν ἐπαιτιῶ με δρᾶν, ὦν* might represent either (a) *τοῦτων ὦν, δρᾶν* being epexegetic, or (b) *τοῦτων δ* (acc. governed by *δρᾶν*); the latter is simplest. —*βουλευσάι*, of plotting mischief, as *Tr.* 807 *τοιαῦτα...πατρὶ βουλευσας' ἐμῷ*: *Al.* 1055 *στρατῶ...βουλευσας φόνον*.

491 *καὶ νῦν καλεῖν*, 'And now call her.' This is the *καὶ* so frequent in the orators, when the speaker turns to call for witnesses, documents, etc.: Lys. or. 16 § 13 *καὶ μοι ἀνάβηθι*, or. 13 § 35 *καὶ μοι ἀνάγνωθι τὸ ψήφισμα*.

492 *λυσοῦσαν...οὐδ' ἐπ.*: cp. *O. T.* 58 n.: Her. 9. 55 *μαυόμενον καὶ οὐ φρενῆρα*.—*ἐπιβόλον*, 'in possession of' (*compos*), a word used by Aesch. (*P. V.* 444 *φρενῶν, Ag.* 542 *νόσον*), but not by Eur. It belonged to the diction of Ionian epos, appearing first in *Od.* 2. 319 (*οὐ γὰρ νηὶς ἐπιβόλος οὐδ' ἐρετάων*), and is used by Herod.; Plato, too, admits it (as *Euclid.* 289 *β ἐπιστήμης ἐπιβόλους*). Düntzer would derive it from *ἐπί* and *ἀβολος* ('meeting with'), assumed from the late verb *ἀβολέω* as = *ἀντιβολέω* (Ap. Rhod. 3. 1148); but it is more likely that it was simply an epic metrical license for

ἐπιβόλος. The sense seems to come from *ἐπιβάλλομαι* as = 'to throw oneself on' a thing, and so take possession of it.

493 *εἰ ὁ θυμὸς τῶν...τεχνωμένων*, the mind of those who are planning nothing aright (planning utter mischief) in the dark, *φίλει κλοπὴς ἡρῆσθαι*, is apt to stand convicted of its treason, *πρόσθεν*, beforehand,—i.e. before the treasonable deed has been done. For the order of words (*ὁ θυμὸς* being divided from the attributive gen. by the predicate), cp. Thuc. 2. 8 *ἡ δὲ εὐνοία παρὰ πολὺ ἐποίει τῶν ἀνθρώπων μᾶλλον ἐς τοὺς Λακεδαιμονίους*. *Ismene* has not yet been caught in a disloyal act; but her guilty conscience has already shown itself. *κλοπὴς* here answers to *κλέπτειν* as = 'to do by stealth or fraud,' *Al.* 1137 *πόλλ' ἂν κακῶς λάθρᾳ σὺ κλέψεις κακά*. It denotes the plotter's treachery towards the State, not the betrayal of the plotter by his own conscience (as some have taken it). *ἡρῆσθαι κλοπὴς* (without *ὦν*), as *O. T.* 576 *φονεὺς ἀλώσσομαι*: the perf. (expressing that the exposure is already decisive), like *ἡρῆσθαι ἰδ.* 1050. —*τεχνωμένον* midd., as usual; cp. *Ph.* 80 *τεχνᾶσθαι κακά*. This is better than to make it pass., as a gen. absol., ('when utter mischief is being contrived,') a constr. which seems to require the change of *ορθῶς* to *ορθῶν*, since *τὰ μηδὲν ορθῶς* could hardly mean, 'things which (are) in no wise well,' *sc. έχοντα*. *οἱ μηδὲν ορθῶς τεχνῶμενοι* = those who plan nothing in such a way as to be right (the generic μή): cp. *Ph.* 407 *παντὸς ἂν λόγου κακοῦ | γλώσση θιγόντα καὶ πανουργίας, ἀφ' ἧς | μηδὲν ὀκταῖον ἐς τέλος μέλλοι ποιεῖν*.

495 *εἰ γὰρ μόντοι*: cp. *O. T.* 442 n. ('I hate such plotting in the dark:'); however, I certainly hate this also,—when a detected traitor seeks to glorify the treason.'

ΣΟΦΟΚΛΕΟΥΣ

τοῦ παντὸς ἡμῖν Ζηνὸς ἐρκείου κυρεῖ,
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 siding over household life: *At.* 492, Her. 1. 44).—For the god's name used to denote that which he protects, cp. Eur. *Hec.* 345 πέφνεγας τὸν ἐμὸν ἱκέσιον Δία, = my supplication, with its consequences.

488 ἀλύξετον. The pres. ind. ἀλύσκει occurs in Apollon. Rhod., and the pres. part. in Od.; otherwise we find only the fut. (usu. ἀλύξω, but ἀλύξομαι, Hes. *Op.* 363) and aor. ἤλυξα (once midd., ἐξάλύ-
 ξομαι *At.* 656). The gen. μόρου follows the analogy of ἀπολέσθαι, ἀπαλλάττεσθαι, etc. The regular constr. of the verb is with the acc. (as in the Homeric κῆρας ἀλύξας), and so Eur. always has an acc. with ἐξήλυξα. In *El.* 627 θράσους | τοῦδ' οὐκ ἀλύξεις, the gen. is not like this, but causal ('for this boldness'). Oppian's ἐξήλυξε μόρου (*Hal.* 3. 104) was obviously suggested by our verse. So in *Ph.* 1044 Soph. has ventured on τῆς νόσου πεφνε-
 γέναι, thinking, doubtless, of the Homeric πεφνυμένος ἦεν δέθλων.

489 ε. καὶ γὰρ οὖν, for indeed: cp. 771 εὖ γὰρ οὖν, O. C. 980 οὐ γὰρ οὖν, *id.* 985 ἀλλ' ἐν γὰρ οὖν.—ἐπαιτιῶμαι κείνην, I accuse her, βουλευσάι ἴσον τοῦδε τάφου, of having had an equal share in plotting this burial. For the inf. after ἐπαιτιῶσθαι cp. *El.* 603 οὐ πολλὰ θῆμα σοὶ τρέφειν μῆστορα | ἐπηγιάσω. *Ag. Versp.* 1446 Ἀίσωπον οἱ Δελφοὶ ποτε...φάλην ἐπηγίωγτο κλέψαι. Plat. *Critias* 120 c εἰ τις τι παραβαίνειν αὐτῶν αἰτιώτῳ τῷα. For the substantival ἴσων with gen., cp.

any that worships Zeus at the altar of our house,—she and her kinsfolk shall not avoid a doom most dire; for indeed I charge that other with a like share in the plotting of this burial.

And summon her—for I saw her e'en now within,—raving, and not mistress of her wits. So oft, before the deed, the mind stands self-convicted in its treason, when folks are plotting mischief in the dark. But verily this, too, is hateful,—when one who hath been caught in wickedness then seeks to make the crime a glory.

Nauck (ascribing it to Tournier, whose text, however, has *ὁρθῶς*). 496 *θελη* L, with *ei* deleted between λ and η.

Eur. *Ion* 818 *ὁμοῖος εἶναι τῇ τύχῃ τ' ἰσον φέρειν*: id. *Ph.* 547 *δωμάτων ἔχων ἰσον*.—Another construction is possible: *ἰσον ἐπαιτῶμαι κείνην τοῦδε τοῦ τάφου, βουλευσάμην*: 'I charge her equally with this burial,—i.e. with plotting it.' The constr. with the gen. is frequent (Aesch. *P. V.* 974 *ἡ κάμει γὰρ τι ἐμφορὰς ἐπαιτῆς*); the objection here is that the epexegetic infin. *βουλευσάμην*, requiring a case different from that governed by *ἐπαιτῶμαι*, ought to come last: cp. Plat. *Crito* 52 B *οὐδ' ἐπιθυμία σε ἀλλῆς πόλεως οὐδ' ἀλλων νόμων ἔλαβεν εἰδέναι*: Eur. *Med.* 1399 *χρηζῶ στόματος | παίδων δ' ἅλῃς προσπτόξασθαι*. In *O. T.* 644 *εἰ σέ τι | δέδρακ', ὀλομην, ὦν ἐπαιτῆ με δρᾶν, ὦν* might represent either (a) *τοῦτων ὦν, δρᾶν* being epexegetic, or (b) *τοῦτων ᾧ* (acc. governed by *δρᾶν*); the latter is simplest. —*βουλευσάμην*, of plotting mischief, as *Tr.* 807 *τοιαῦτα...πατρὶ βουλευσας' ἐμῶ*: *As.* 1055 *στρατῶ...βουλευσας φόνον*.

491 *καὶ νῦν καλεῖν*, 'And now call her.' This is the *καὶ* so frequent in the orators, when the speaker turns to call for witnesses, documents, etc.: Lys. or. 16 § 13 *καὶ μοι ἀνάβηθι, or. 13 § 35 καὶ μοι ἀνάγνωθι τὸ ψήφισμα*.

492 *λυσσώσαν...οὐδ' ἐπ.*: cp. *O. T.* 58 n.: Her. 9. 55 *μαυρόμενον καὶ οὐ φρενῆρα*.—*ἐπιβόλον*, 'in possession of' (*κοιμῶς*), a word used by Aesch. (*P. V.* 444 *φρενῶν, Ag.* 542 *νόσου*), but not by Eur. It belonged to the diction of Ionian epos, appearing first in *Od.* 1. 319 (*οὐ γὰρ νηὶς ἐπιβόλος οὐδ' ἐρετών*), and is used by Herod.; Plato, too, admits it (as *Euthyd.* 289 v *ἐπιστήμης ἐπιβόλου*). Düntzer would derive it from *ἐπι* and *ἀβολος* ('meeting with'), assumed from the late verb *ἀβολέω* as=*ἀντιβολέω* (Ap. Rhod. 3. 1148); but it is more likely that it was simply an epic metrical license for

ἐπιβόλος. The sense seems to come from *ἐπιβάλλομαι* as='to throw oneself on' a thing, and so take possession of it.

493 *ε. ὁ θυμὸς τῶν...τεχνωμένων*, the mind of those who are planning nothing aright (planning utter mischief) in the dark, *φιλεῖ κλοπῆς ἡρῆσθαι*, is apt to stand convicted of its treason, *πρόσθεν*, beforehand,—i.e. before the treasonable deed has been done. For the order of words (*ὁ θυμὸς* being divided from the attributive gen. by the predicate), cp. Thuc. 2. 8 *ἡ δὲ εὐνοία παρὰ πολὺ ἐποίει τῶν ἀνθρώπων μᾶλλον ἐς τοὺς Λακεδαιμονίους*. *Ismene* has not yet been caught in a disloyal act; but her guilty conscience has already shown itself. *κλοπῆς* here answers to *κλέπτειν* as='to do by stealth or fraud,' *As.* 1137 *πᾶν ἂν κακὸς λάθρᾳ σὺ κλέψεις κακά*. It denotes the plotter's treachery towards the State, not the betrayal of the plotter by his own conscience (as some have taken it). *ἡρῆσθαι κλοπῆς* (without *ὦν*), as *O. T.* 576 *φονεὺς ἀλώσομαι*: the perf. (expressing that the exposure is already decisive), like *ἡρῆσθαι* id. 1050.—*τεχνωμένων* midd., as usual; cp. *Ph.* 80 *τεχνᾶσθαι κακά*. This is better than to make it pass., as a gen. absol., ('when utter mischief is being contrived,') a constr. which seems to require the change of *ὁρθῶς* to *ὁρθῶν*, since *τὰ μηδὲν ὁρθῶς* could hardly mean, 'things which (are) in no wise well,' *sc. ἔχοντα*. *οἱ μηδὲν ὁρθῶς τεχνῶμενοι*=those who plan nothing in such a way as to be right (the generic *μή*): cp. *Ph.* 407 *παντὸς ἂν λόγου κακοῦ | γλώσση θυγόντα καὶ πανουργίας, ἀφ' ἧς | μηδὲν δίκαιον ἐς τέλος μέλλοι ποιεῖν*.

495 *ε. γε μάντοι*: cp. *O. T.* 442 n. ('I hate such plotting in the dark:'); however, I certainly hate this also,—when a detected traitor seeks to glorify the treason.'

AN. θέλεις τι μείζον ἢ κατακτείνειαι μ' ἐλῶν;

KP. ἐγὼ μὲν οὐδέν· τοῦτ' ἔχων ἅπαντ' ἔχω.

AN. τί δῆτα μέλλεις; ὥς ἐμοὶ τῶν σῶν λόγων

ἀρεστὸν οὐδέν, μηδ' ἀρεσθείη ποτέ.

500

οὕτω δὲ καὶ σοὶ τὰμ' ἀφανδάνοντ' ἔφν.

καίτοι πόθεν κλέος γ' ἂν εὐκλεέστερον

κατέσχον ἢ τὸν αὐτάδελφον ἐν τάφῳ

τιθείσα; τούτοις τοῦτο πᾶσιν ἀνδάνειν

λέγοιτ' ἂν, εἰ μὴ γλῶσσαν ἐγκλήῃ φόβος.

505

ἀλλ' ἢ τυραννὶς πολλά τ' ἄλλ' εὐδαιμονεῖ,

κάξεστιν αὐτῇ δρᾶν λέγειν θ' ἂ βούλεται.

KP. σὺ τοῦτο μούνη τῶνδε Καδμείων ὄρᾳς.

497 L prefixes ΔΓ (by error for ΔΝ).—τι τί L.

500 ἀρεσθείη] ἀρέστ' εἴη Elmsley.

504 ἀνδάνει L, with most of the later MSS., but A and V² have ἀνδάνειν.

505 ἐγ-

κλείσει L: ἐκκλείσει or ἐγκλήσει r: ἐγκλήσαι Erfurdt: ἐγκλήῃ Schaefer. Cp. cr. n. on O. T. 1388.

506 ε.

These two vv. are rejected as spurious by A. Jacob, who

Ismene's guilty terror is contrasted with Antigone's impudent hardihood,—as Creon deems it. *μισῶ...εἶταν*, like *μέμνησαι δε...εἰποιήσας* (Xen. *Oec.* 2. 11), *οἶδ' ἥνικ' Ἀίας εἶλκε* (Eur. *Tro.* 70) etc.—*ἔπατα*, like *εἶτα*, as *Αἰ. 760* *δοτις ἀνθρώπου φύσιν | βλαστὼν ἔπειτα μὴ κατ' ἀνθρώπου φρονῇ*.—*καλλύνειν*, to make *καλός* (fr. 786 *πρόσωπα καλλύνουσα*, of the waxing moon), here, to make specious: so Plat. *Legg.* 944 B *εὐδιάβολον κακὸν καλῶν* (a soldier excusing himself for *δπλων ἀποβολή*).

497 ε. *θέλεις τι μείζον*, sc. *ποιεῖν*,—not that *θέλω* could not take a simple acc., but a Greek would mentally supply a general inf. to balance *κατακτείνειαι*: cp. Thuc. 3. 85 *ἀπὸ γνοια...τοῦ ἄλλο τι (sc. ποιεῖν) ἢ κρατεῖν τῆς γῆς*.—*ἐλῶν*: cp. O. T. 641 *κτείνει λαβῶν*.—*ἐγὼ μὲν οὐδέν*. He desires nothing more,—and will take nothing less.—*ἅπαντ' ἔχω*: cp. Eur. *Or.* 749 *τοῦτο πάντ' ἔχω μαθῶν* ('tell me that, and I am satisfied').

500 *ἀρεστὸν οὐδέν*, not *ἀρεστὸς οὐδεὶς*: cp. O. T. 1195 *βροτῶν | οὐδέν*.—*μηδ' ἀρεσθείη*. Cp. 686. If sound (as it seems to be), this is a solitary example of the aor. pass. *ἡρέσθην* as 'became pleasing,' and must be defended by the pass. (or midd.) *ἀρέσκομαι* as used by Herod., 6. 128 *ἡρέσκοντο*, 'they were approved' (or, 'they pleased'): 9. 79 *μήτε Αἰγυπτήσιν ἄδοιμι μήτε τοῖσι ταῦτα ἀρέσκειται* (those who approve this course). Considering

the Ionic affinities of Attic Tragedy, this use of *ἀρέσκομαι* in Ionic prose seems a sufficient warrant for a corresponding use of *ἡρέσθην*, whether we take it as properly passive ('was approved'), or as a pass. form used to supplement the middle ('pleased'). I do not add Eur. fr. 942 *θεοὺς ἀρέσκου*, because there I should read *θεοὺς ἀρέσκου*, 'propitiate the gods,' the Attic use of the midd.; cp. Xen. *Mem.* 4. 3. 16 *νόμος δὲ δῆπου πανταχοῦ ἐστὶ κατὰ δυνάμιν ἱεροῖς θεοῖς ἀρέσκεσθαι*, 'to propitiate the gods with sacrifice. The Attic passive meant 'I am pleased,' Thuc. 1. 129 *τοῖς λόγοις τοῖς ἀπὸ σοῦ ἀρέσκομαι*, 5. 37 *οἱ βοιωτάρχαι ἡρέσκοντο*, but occurs only in pres. and impf.: *ἡρέσθην*, as the corresponding aor., appears only in later Greek, as Paus. 2. 13. 8 *οὐκ ἀρεσθεὶς τῷ δοθέντι πώματι*. The traditional *ἀρεσθείη*, then, is at least not less probable than Hermann's *ἀρεσθείην*, when the whole question is viewed in the light of attested usage. As to Elmsley's neat *ἀρέστ' εἴη*, a fatal objection to it is the change to the impers. plur.; as if one said, 'not one of your words pleases me; and never may I feel pleasure:' (without, 'in them').

501 *τὰμ'*, a general phrase, 'my views.' Cp. *El.* 1050 *οὕτε γὰρ σὺ τὰμ' ἔπη | τολμᾶς ἐπαυεῖν οὐτ' ἐγὼ τοῖς σοῖς τρόποις*.—*ἔφν* with partic. ('are naturally ...'), cp. O. T. 9 *πρέπων ἔφν*.

502 *καίτοι* marks the transition to another and higher point of view than

AN. Wouldst thou do more than take and slay me?

CR. No more, indeed; having that, I have all.

AN. Why then dost thou delay? In thy discourse there is nought that pleases me,—never may there be!—and so my words must needs be displeasing to thee. And yet, for glory—whence could I have won a nobler, than by giving burial to mine own brother? All here would own that they thought it well, were not their lips sealed by fear. But royalty, blest in so much besides, hath the power to do and say what it will.

CR. Thou differest from all these Thebans in that view.

is followed by Dindorf, Meineke, Nauck, and M. Schmidt.—In L there has been an attempt to make πολλά τᾶλλ' out of πολλά τ' ἄλλ'.—δρᾶν, omitted in the text of L, has been added above the line by an early corrector.

Creon's. 'Thou wilt never approve my deed. And yet how could I have won a better claim to the approval of all who judge rightly?' In καίτοι πόθεν κλέος γ' the absence of caesura gives a slower movement, just as in v. 44: she communes with her own thought. κλέος... ἐκκλέεσθαι, like δόσπνοι προαί (587), φρένες δόσφρονες (1261), πόνου δόσποννοι (1277): Ph. 894 ξύνηθες... ἔθος. Distinguish the case of the adj. compounded with a noun merely cognate in sense to the subst.; above, v. 7 n.

508 ε. ἐν τῶφῳ τιθεῖσα, i.e. symbolically, by sprinkling dust and pouring χαῖαι: cp. 80, 395, and O. C. 1410 n.—τούτοις πᾶσι λέγουτο ἄν, by all these it would be said, τούτο ἀνδάνειν (αὐτοῖς), that this seems good to them: for dat. with pres. pass. (a constr. usually restricted to the pf. pass.) cp. Menander *Sentent.* 511 τᾶληθες ἀνθρώποισιν οὐχ εὐρίσκεται. If the datives were taken with ἀνδάνειν, λέγουτο ἄν would be too indefinite. At the same time the proximity of ἀνδάνειν has influenced the construction. ταῦτό has been suggested, but there is nothing suspicious in τούτοις τούτο, which Nauck groundlessly condemns.—The pres. ἐγκληῖται is required by the sense, since the act is a continuing one; ἐγκλησάμεναι would refer to some given moment or particular occasion. The mss. favour the aor., but most of the recent edd. rightly give the pres.

508 ε. ἄλλ' ἢ τυραννίς. 'If these men dared to say what they think, they would applaud me.) But royalty has the advantage of being able to do and say what it pleases, without being opposed in word or deed':—and so these men are

silent. These are two excellent and vigorous lines,—not only free from the slightest internal mark of spuriousness, but admirably suited to their place, both by thought and by expression. It was an extraordinary freak of arbitrary criticism to reject them. The reasons assigned for doing so deserve mention only for their curious weakness; as (a) ἄλλ' ἢ ought to be ἢ γάρ—Dindorf: (b) Antigone should not mention the *advantages* of the τυραννίς—A. Jacob: (c) Creon could not be reproached with δρᾶν λέγειν θ' ἂ βούλεται—Nauck: of which last objection Bellermann, in his simple and triumphant vindication of these verses, justly says that it is 'wholly unintelligible.' (d) Wecklein, too, has effectively defended them. We may add that Creon's reply in v. 508, which refers primarily to vv. 504 f., does not therefore ignore vv. 506 f., since these two vv. cohere closely with the former: vv. 504—507 express a single thought. For similar references in tragedy to the τυραννίς, as it was viewed by Greeks in the historical age, cp. Aesch. *P. V.* 224 f., Eur. *Ion* 621—632.

508 ε. μούνη: τῶνδε refers to the Chorus: for the Ionic form, cp. 308, 705.—τούτο... ὁρᾶς, seest this, = 'takest this view'; viz., that thy deed is right, and that only my power prevents its being publicly approved. A very rare use of δρᾶν: indeed, I know no strictly similar instance, for we cannot compare O. T. 284, where see n.: still, it is natural enough. Cp. Plat. *Phaedr.* 276 A ἄλλον ὁρῶμεν λόγον. So we say, 'I do not see it,' = 'I cannot take that view.' μούνη τῶνδε: cp. 101 κάλλιστον... τῶν προτέρων, n.—ὑπὸ λουσιν (for the spelling cp. n. in

AN. ὀρώσι χοῦτοι· σοὶ δ' ὑπὶλλουσιν στόμα.

KP. σὺ δ' οὐκ ἐπαιδεῖ τῶνδε χωρὶς εἰ φρονεῖς; 510

AN. οὐδὲν γὰρ αἰσχρὸν τοὺς ὁμοσπλάγχχνους σέβειν.

KP. οὐκὼν ὁμαιμος χάω καταντίον θανῶν;

AN. ὁμαιμος ἐκ μιᾶς τε καὶ ταύτου πατρός.

KP. πῶς δῆτ' ἐκείνῳ δυσσεβῇ τιμᾶς χάριν;

✓ AN. οὐ μαρτυρήσει ταῦθ' ὁ κατθανὼν νέκυσ. 515

KP. εἰ τοί σφε τιμᾶς ἐξ ἴσου τῷ δυσσεβεῖ.

AN. οὐ γάρ τι δούλος, ἀλλ' ἀδελφὸς ὦλετο.

KP. πορθῶν δὲ τήνδε γῆν· ὁ δ' ἀντιστὰς ὑπερ.

AN. ὅμως ὃ γ' Αἰδὴς τοὺς νόμους τούτους ποθεῖ,

KP. ἀλλ' οὐχ ὁ χρηστὸς τῷ κακῷ λαχεῖν *ἴσους; 520

AN. τίς οἶδεν εἰ κάτωθεν εὐαγῇ τάδε;

509 ὑπὶλλουσιν L: ὑπὶλλουσι r (as A), or ὑπείλουσι (V⁴).

518 μιᾶς τε MSS.:

μιᾶς γε Hermann.—πατρός] Tournier conject. γηγῶς.

514 δυσσεβῶι L, with

ηι over ὦι: δυσσεβεῖ or δυσσεβῇ r.—τιμᾶς L, with gl. ἀπὸ τοῦ νέμει.

518 εἰ

τοῖ σφε L: εἰ τοί σφε r. 518 πορθῶν δε (without acc.) L. Most of the later

Appendix on 340), lit., 'turn' (or 'roll') 'under,' said of an animal putting its tail between its legs; cp. Eur. fr. 544 (from his *Old Iphigeneia*),—referring to the Sphinx) οὐρανὸν δ' ὑπὸ λαιῶν ὑπὸ λεοντόπου βάσιν | καθέξῃ. Verg. *Aen.* 11. 812 (a terrified wolf) *caudamque remulcens Subiecit pavitantem utero*. Here, 'keep down' the utterance of their thoughts; 'make their lips subservient' to thee. Cp. *σαίνειν*, *adulari*.—Euphony commends, though metre does not require, the *v* ἐφέλκυστικόν, which L gives. Cp. 571.

510 ε. σὺ δ' οὐκ ἐπαιδεῖ; And art thou not ashamed of it (cp. *ἐπαισχύνομαι*), if thou thinkest otherwise than they do?—thinkest, namely, that thou art free to act on thy own views, regardless of thy king. For the sake of argument, he concedes their possible *sympathy* with her, but insists on their loyal *behaviour*. She answers, 'No, I am not ashamed, for I am doing nothing shameful.'

512 ε. ὁμαιμος always of brother and sister in Soph.: *O. C.* 330 n.—ἐκ μιᾶς τε. The soundness of the text is thoroughly vindicated by Plat. *Legg.* 627 c (quoted by Schneidewin), πολλοὶ ἀδελφοὶ που γένοιντο· ἂν ἐνὸς ἀνδρός τε καὶ μιᾶς γυναικός, which also confirms the MS. τε against the conjecture γε.

514 ε. πῶς δῆτ': why, then, dost thou render (to Polyneices) a tribute impious in the sight of Eteocles?—i.e., which

places the latter on the same level with the former.—ἐκείνῳ, ethic dat., 'in his judgment': cp. 904, *O. C.* 1446 ἀνάξια... πᾶσι, and *id.* 810 n., *O. T.* 40. We cannot well render, 'impious towards him,' which would be πρὸς or εἰς ἐκείνον: nor can the dat. be one of 'interest,' as though *δυσσεβῇ* were equivalent to *βλαβεράν*. The next verse agrees well with ἐκείνῳ being ethic dat.: 'he will not so testify,' = 'he will not say that he thinks my act impious.'—χάριν is usu. explained as acc. of the inner object, like τιμᾶς τιμῇ. But it would evidently be awkward to have an objective acc. added, as τιμῷ χάριν αὐτόν. Rather τιμᾶς is here slightly deflected from the sense, 'to honour by observance,' 'to observe duly,' as Eur. *Trö.* 1210 οὐδὲ φρέγες νόμους | τιμῶσιν, *Ion* 1045 τὴν εὐσέβειαν... τιμᾶν, and means, 'to render duly,' as religious observance requires. So I should take it also in the parallel phrase, Eur. *Or.* 828 πατρίαν | τιμῶν χάριν, duly rendering grace to thy sire.—ὁ κατθανὼν νέκυσ: cp. 26.

518 εἰ τοί, *siquidem*: *O. T.* 549.—σφε: cp. 44 n.—ἐξ ἴσου, only on a level with, as *O. T.* 1019. So ἴσους = 'equally little' (*Her.* 2. 3), or 'equally vain' (*id.* 8. 79): and *id.* 8. 109 τὰ τε ἱερὰ καὶ τὰ ἴδια ἐν ὁμοίῳ ἐποίητο, i.e. made sacred things of (only) the same account as things profane. Cp. 393.

517 οὐ γάρ τι δοῦλος. No, Eteocles

- AN. These also share it; but they curb their tongues for thee.
- CR. And art thou not ashamed to act apart from them?
- AN. No; there is nothing shameful in piety to a brother.
- CR. Was it not a brother, too, that died in the opposite cause?
- AN. Brother by the same mother and the same sire.
- CR. Why, then, dost thou render a grace that is impious in his sight?
- AN. The dead man will not say that he so deems it.
- CR. Yea, if thou makest him but equal in honour with the wicked.
- AN. It was his brother, not his slave, that perished.
- CR. Wasting this land; while *he* fell as its champion.
- AN. Nevertheless, Hades desires these rites.
- CR. But the good desires not a like portion with the evil.
- AN. Who knows but this seems blameless in the world below?

MSS. have *δέ*, but a few *γε*. The older edd. give *γε*: most of the recent, *δέ*. 519 *ὁμῶς* Mekler.—*τοὺς νόμους τοῦτους* MSS.: schol. marg. of L, *γρ. τοὺς νόμους* *ἴσους*.—Semitelos writes *ὁμοῦς* (for *ὁμῶς*)...*τούτοις*. 520 *λαχεῖν* L: *λαβεῖν* r.—*ἴσος* MSS. Bergk conject. *ἴσα* (which Nauck adopts), or *ἴσον*. Nauck also suggests *ἴσους* (if *τούτους* be kept in 519). 521 *κάτωστίς* MSS. In L, *γρ. κάτωθεν* is written

cannot complain, for Polyneices was not his slave—his natural inferior—but his brother, and had the same claim on me that he had. Creon insists on the difference between the loyal man and the disloyal. Antigone dwells on the fact that both men had the same claim on her natural piety, and (519) on her sense of religious duty.

518 *πορθεῖν δέ*: for *δέ* introducing an objection, cp. *O. T.* 379: for the partic., *id.* 1001, 1011.—*ὁ δ'*, but the other (perished) *ἀντιστάς ὑπὲρ τῆσδε γῆς*, as this land's champion. *ὑπὲρ* is paroxytone as virtually following its case, since the gen. is supplied from *τῆσδε γῆς*. Cp. *Ai.* 1231 *τοῦ μηδὲν ἀντίστης ὑπὲρ*.

519 *τούτους*, the reading of the MSS., has been rejected by nearly all modern editors in favour of *ἴσους*, which the Scholiast mentions as a variant. But the simple *τούτους* is perfectly suitable, —'these laws,' the laws of sepulture (*τὸ θάπτειν*, as a schol. paraphrases); and everything that *ἴσους* would convey is already expressed by *δύμῳς*. 'One was the country's foe, the other its champion—granted. Nevertheless Hades desires these laws,'—*i.e.* even in the case of the foe. A corruption of *ἴσους* into *τούτους*

is very improbable. Rather *ἴσους* was merely one of those conjectures which so often appear in the margin of the MSS., having for their object the supposed improvement of a point. The MS. *ἴσος* in 520 does not strengthen the case for *ἴσους* here.

520 The MS. *λαχεῖν ἴσος* is usu. explained, 'equal in respect to obtaining (rites),' *i.e.* with an equal claim to rites. The phrase is not only without any parallel, but seems impossible. *ἴσος λαχεῖν νόμιμα* would be very strange; *ἴσος λαχεῖν*, absolutely, is stranger still. The train of thought strongly favours *ἴσους*, as Nauck suggests and Semitelos reads. 'Hades may desire these rites; but the good man does not (desire) to receive only the same rites as the wicked': *i.e.* Eteocles will not be satisfied with the equality merely because Polyneices was his brother (517): he will think of the contrast between that brother's merits and his own. The dead can be said *λαγχάνειν νόμους* (of burial), in the sense of obtaining that which the *νόμοι* give. Therefore we need not write *ἴσον* or *ἴσα*.

521 *ε. κάτωθεν*, simply 'below': cp. 1070, Eur. *Alc.* 424 *τῷ κάτωθεν δασύνδῳ θεῷ*: Dem. or. 23 § 28 *ὁ κάτωθεν νόμος*,

KP. οὔτοι ποθ' οὐχθρός, οὐδ' ὅταν θάνῃ, φίλος.

AN. οὔτοι συνέχθην, ἀλλὰ συμφιλεῖν ἔφυν.

KP. κάτω νυν ἔλθοῦς, εἰ φιλητέον, φίλει
κείνους· ἐμοῦ δὲ ζώντος οὐκ ἄρξει γυνή.

525

XO. καὶ μὴν πρὸ πυλῶν ἦδ' Ἰσμήνη,
φιλάδελφα κάτω δάκρυ' *εἰβομένη·

νεφέλη δ' ὀφρύων ὑπερ αἱματόεν
ῥέθος αἰσχύνει,
τέγγουσ' εὐῶπα παρειάν.

530

KP. σὺ δ', ἦ κατ' οἴκους ὡς ^{ἔχιδν} ^{ὑφειμένη}

above. 523 οὔτοι συνέχθην] In L the first hand seems to have written οὐ ταινν
εἶναι, but added θ above χ, and S completed the correction. 524 νυν] νῦν L.
526 ἄρξει] L has εἰ in erasure, prob. from η. 527 δάκρυα λειβομένα L, δάκρυα

the law below (=the continuation of a law already cited). We need not understand here, 'if these things are approved from below.' κάτω 'στίν has the MS. authority: but it is most improbable that Soph. would have given such a needlessly unpleasing verse, and the change is sufficiently explained by a later belief that the sense required κάτω.—εὐαγγή, right in respect to ἀγος, i.e. free from it, pure (O. T. 921). She means: 'who can tell if Eteocles, in the world below, will not think it consonant with piety that Polyneices should be honoured?' Perhaps earthly feuds are made up there. Creon answers, 'No,—foe once, foe always,—even in death: Eteocles will resent it.' Cp. Od. 11. 543 where the spirit of Ajax in Hades will not speak to Odysseus—*κεχολωμένη εἵνεκα νίκης | τῆν μιν ἐγὼ νίκησα*.—There would be far less point in Creon's words if we took them to mean, 'my dead foe is still my foe' (cp. Ai. 1348, 1372).

523 οὔτοι συνέχθην. 'Even if my brothers hate each other still, my nature prompts me, not to join Eteocles in hating Polyneices, but to love each brother as he loves me': cp. 73 φίλη...φίλου μέτα. Cp. Polybius 1. 14 φιλόφιλον δεῖ εἶναι τὸν ἀγαθὸν ἄνδρα καὶ φιλόπατριν, καὶ συμμισεῖν τοῖς φίλοις τοὺς ἐχθροὺς καὶ συναγαπᾶν τοὺς φίλους. Eur. imitates our verse, I. A. 407 (Agam. to Menelaus) *συσσωφρονεῖν γάρ, οὐχὶ συννοσεῖν ἔφυν*, 'nay, my sympathies are with prudence, not with frenzy.'

524 ε. νῦν, as Ai. 87, Tr. 92, Ph. 1196, but νῦν O. T. 658, and oft.—κείνους = τοὺς ἐκεῖ, the dead. Nauck proposes νεκρούς, which would be a deplorable change. For the pause after the emphatic word, cp. 46 n.

526 ε. καὶ μὴν introducing the new person: O. C. 549 n. At Creon's command (491), two πρόσπολοι had gone to bring Ismene. The door from which she now enters is that by which she had left the stage (99). It is supposed to lead to the γυναῖκωνίτις (cp. 578).—εἰβομένη, the correction of Triclinius for the MS. λειβομένη, enables us to keep δάκρυα, instead of changing it to δάκρυ, when φιλάδελφα must be taken as adv. (cp. O. T. 883 n.). The Schol. so took it (he paraphrases by φιλάδελφως), and it would seem, therefore, that he read δάκρυ λειβομένη. But, though this constr. is quite admissible, it would be far more natural that φιλάδελφα should agree with δάκρυα. In O. C. 1251 we have λείβων δάκρυον: neither λείβω nor εἰβω occurs elsewhere in Soph.; and the only other place in Tragedy where εἰβω has good support is Aesch. P. V. 400, where Hermann, by reading δακρυόστακτον ἀπ' ὁσων ραδινῶν δ' εἰβομένα ῥέος, for the MS. δακρυόστακτον δ'...λειβομένα, restores the metre. But κατὰ δάκρυον εἰβειν and δάκρυα λείβειν were equally familiar as Homeric phrases; and if an Attic poet could use the latter, there was certainly no reason why he should not use the former. I may remark, too, that κάτω points to a reminiscence of the phrase

CR. A foe is never a friend—not even in death.

AN. 'Tis not my nature to join in hating, but in loving.

CR. Pass, then, to the world of the dead, and, if thou must needs love, love them. While I live, no woman shall rule me.

Enter ISMENE from the house, led in by two attendants.

CH. Lo, yonder Ismene comes forth, shedding such tears as fond sisters weep; a cloud upon her brow casts its shadow over her darkly-flushing face, and breaks in rain on her fair cheek.

CR. And thou, who, lurking like a viper in my house,

λειβομένη or δάκρυα λειβομένη γ. δάκρυ' εἰβομένη Triclinius: δάκρυ λειβομένη Wex. 528 αἱματόεν] ἡμέτερον M. Schmidt, adding the words ἱσταμένη | τὸ πρὶν after ὑπερ. 581 ἦ] ἡ L.—ὑφειμένη] ὑψημένη Brunck. Cp. schol., ἡ γὰρ ἐχίδνα λάθρα καθέσθω

with εἶβειν, for Homer never says κατὰ δάκρυα λείβειν. Nothing is more natural than that εἰβομένη should have become λειβομένη in the MSS., the latter word being much the commoner.—κάτω, adv., 'downwards': cp. 716, fr. 620 ὅσα κυλάειν κάτω. Nauck's objection, that κάτω εἰβομένη could not stand for κατειβομένη, would have force only if κάτω were necessarily a prep., substituted for κατά. He proposes καταί (cp. καταβάτης).

528 f. νεφέλη δ' ὀφρύων ὑπερ, a cloud of grief (resting) on her brow,—as dark clouds rest on a mountain-summit: cp. Eur. Hipp. 173 στυγνὸν δ' ὀφρύων νέφος αὐξάνεται: Aesch. Theb. 228 τὰν ἀμήχανον | κάκ χαλεπὰς δῖας θρεβ' ὀμμάτων | κρημναμέναν νεφέλαν: so συννεφής = συνωφρυμένος. Cp. Deme supercilio nubem (Hor. Ep. i. 18. 94). The cloud of sorrow is associated with the rain of tears: cp. Shaksp. Ant. 3. 2. 51 Will Caesar weep?—He has a cloud in 's face.—αἱματόεν, here, 'suffused with blood,' darkly flushed. This application of αἱματόεις to the human face seems unparalleled, though in Anthol. P. 6. 154 Leonidas of Tarentum (c. 280 B.C.) has φύλλα τε πεπταμένον αἱματόεστα ῥόδων. Eur. Phoen. 1487 was less daring when he called a dark blush τὸν ὑπὸ βλεφάροισ | φοίνικ' ('crimson'), ἐρύθημα προσώπου. It recalls the well-known fragment of Ion in Athen. 603 E, where the schoolmaster objects to Phrynichus's ἐπὶ πορφύρεαις παρῆσι, on the principle, οὐ κάρτα δεῖ τὸ καλὸν τῷ μὴ καλῷ φαινόμενῳ εἰκάζειν,—and Sophocles makes a lively defence of it. Shaksp. uses 'bloody' for 'blood-red': Hen. V. i. 2. 101 unwind your bloody flag.—ῥέθος = πρόσωπον, as Eur. H. F. 1203 πάρες ἀπ'

ὀμμάτων | πέπλον, ἀπόδике, ῥέθος δέλιον δεῖξον. Cp. Eustathius 1090, 27 ἱστέον ὅτι ῥέθεα οἱ μὲν ἄλλοι τὰ μέλη φασίν, Αἰολεῖς δὲ μύνοι, κατὰ τοὺς παλαιούς, τὸ πρόσωπον ῥέθος καλοῦσιν. This suggests that the Attic dramatists had lyric precedent for this use of ῥέθος: as Lycophron (173) may also have had for using it as = σώμα. The Homeric use is confined to the phrase ἐκ βεθέων (thrice in Il., never in Od.).—ἀσχεύει, i.e. overcasts its sunny beauty: cp. Thomson, Spring 21, Winter ... bids his driving sleets Deform the day delightless.

581 σὺ δ' with φέρ', εἰπέ (534).—ὑφειμένη, submissa, 'lurking,' as a viper lurks under stones: Arist. H. A. 8. 15 αἰ δ' ἐχιδναὶ ὑπὸ τὰς πέτρας ἀποκρύπτουσιν ἑαυτάς. Eur. H. F. 72 σφῶ νεοσσοῦς ὄρνις ὥς ὑφειμένη, like a cowering hen (ὑφειμένους Kirchhoff). The word may also suggest a contrast between Antigone's bolder nature and the submissive demeanour of Ismene (cp. El. 335 γυνὴ δ' ἐν κακοῖς μοι πλεῖν ὑφειμένη δοκεῖ, 'with shortened sail'). But we should not render it by 'submissive'; its primary reference is to the image of the ἐχιδνα. Others render, 'having crept in,' clam immissa. The act. can mean to 'send in secretly' (see on ὑφείλ, O. T. 387), but the pass. ὑφίσθαι does not seem to occur in a corresponding sense.—ἐχίδνα: cp. Tr. 770 (the poison works) φονίας | ἐχθρὰς ἐχιδνῆς ἰὸς ὤς. So of Clytaemnestra (Aesch. Cho. 249): Eur. Andr. 271 ἐχιδνῆς καὶ πυρὸς περαιτέρω: cp. Ion 1262. This image for domestic treachery is quaintly illustrated by the popular notions mentioned in Arist. Mirab. 165 (p. 846 b 18 Berl. ed.) τοῦ περκνοῦ ἔχεως τῇ ἐχιδνῇ συγγνωμένου,

- λήθουσά μ' ἐξέπινες, οὐδ' ἐμάνθανον
 τρέφων δὺ ἄτα κάπαναστάσεις θρόνων,
 φέρ', εἶπε δὴ μοι, καὶ σὺ τοῦδε τοῦ τάφου
 φήσεις μετασχεῖν, ἣ ἔομεῖ τὸ μὴ εἰδέναι; 535
- ΙΣ. δέδρακα τοῦργον, εἶπερ ἦδ' ὁμορροθεῖ,
 καὶ ξυμμετίσχω καὶ φέρω τῆς αἰτίας.
 ΑΝ. ἀλλ' οὐκ ἑάσει τοῦτό γ' ἡ δίκη σ', ἐπεὶ
 οὐτ' ἠθέλησας οὐτ' ἐγὼ κοινωσάμην.
 ΙΣ. ἀλλ' ἐν κακοῖς τοῖς σοῖσιν οὐκ αἰσχύνομαι 540
ξύμπλουν ἐμαντὴν τοῦ πάθους ποιουμένη.
 ΑΝ. ὦν τοῦργον, Αἰδὴς χοὶ κάτω ξυνίστορες.
λόγοις δ' ἐγὼ φιλοῦσαν οὐ στέργω φίλην.
 ΙΣ. μητοὶ, κασιγνήτη, μ' ἀτιμάσης τὸ μὴ οὐ
 θανεῖν τε σὺν σοὶ τὸν θανόντα θ' ἀγνίσαι. 545
 ΑΝ. μὴ μοι θάνης σὺ κοινά, μηδ' ἄ μὴ ὅτιγες

μένη τῶν ἀνθρώπων ἐκτίνει τὸ αἷμα.—Semitelos conject. φονία. 533 ἄτα L, ἄτας r.
 535 ἣ ἐξομῆσι τὸ μ' εἰδέναι L. The acc. on τὸ has been altered from τὸ: the latter
 points to the true reading. Cp. 544. 536 εἶπερ ἦδ' ὁμορροθεῖ] εἶπερ ἦδ' ὁμορροθῶ

ἡ ἐχιδνα ἐν τῇ συνοσίᾳ τὴν κεφαλὴν ἀπο-
 κόπτει. διὰ τοῦτο καὶ τὰ τέκνα, ὥσπερ
 τὸν θάνατον τοῦ πατρὸς μετερχόμενα, τὴν
 γαστέρα τῆς μητρὸς διαρρήγνυσιν. (Cp.
 Shakspeare. *Per.* i. i. 64 *I am no viper, yet*
I feed On mother's flesh.)

532 λήθουσά μ' ἐξέπινες. It seems
 unnecessary to suppose a confusion of
 images. The venom from the echidna's
 bite is here described as working insidi-
 ously, and, at first, almost insensibly.
 So Heracles says of the poison, which he
 has already (*Tr.* 770) compared to the
 echidna's, ἐκ δὲ χλωρὸν αἷμα μόν | πέπω-
 κεν ἦδη, *Tr.* 1055. Cp. *El.* 784 ἦδε γὰρ
 μείζων βλάβη | ξύνοικος ἦν μοι, τοῦμὸν
 ἐκπίνουσ' αἶμα | ψυχῆς ἀκρατον αἷμα.

533 ἄτα κάπαναστάσεις. The dual is
 commended, as against ἄτας, by a certain
 scornful vigour; just as at 58 the dual has
 an emphasis of its own. And the combi-
 nation with a plural is no harsher than
 (e.g.) Plat. *Laches* p. 187 Α αὐτοὶ εὐπείρα
 γεγονότες. Cp. *O. C.* 530 αὐταὶ δὲ δύο ἐξ
 ἐμοῦ...παῖδε, δύο δ' ἄτα.—ἐπαναστάσεις,
 abstract (like ἄτα) for concrete: so 646
 πόρους (bad sons): κείνος ἡ πᾶσα βλάβη
 (*Ph.* 622), δλεθρος, etc. θρόνων, object.
 gen. (ἐπανίστασθαι θρόνους). Creon sus-
 pects the sisters of being in league with

malcontent citizens (cp. 289), who wish
 to overthrow his rule.

535 τὸ μὴ: cp. 443. [*Dem.*] or. 57
 § 59 οὐκ ἂν ἐξομῶσαιτο μὴ οὐκ εἰδέναι. Plat.
Legg. 949 Α ἐξαρνήθηντι καὶ ἐξομωσάμενψ.

536 f. ὁμορροθεῖ, concurs, consents:
 fr. 446 ὁμορροθῶ, συνθέλω, | συμπαραιέσας
 ἔχω. Schol. ad *Ar. Av.* 851 ὁμορροθεῖν
 δὲ κυρίως τὸ αἷμα καὶ συμφώνως ἐρέσσειν.
 So *Orphic Argonaut.* 254 ὁμορροθέοντες,
 'rowing all together' (cp. above on 259).
 The image thus agrees with ξύμπλουν
 in 541. Ismene remembers her sister's
 words: 'even if you should change your
 mind, I could never welcome you now as
 my fellow-worker' (69). She says, then,
 'I consider myself as having shared in
 the deed—if my sister will allow me.'
 Nauck sadly defaces the passage by his
 rash change, εἶπερ ἦδ' ὁμορροθῶ.

537 τῆς αἰτίας depends on both verbs.
 ξυμμετίσχω having prepared the ear for
 a partitive gen., no harshness is felt in
 the reference of that gen. to φέρω also.
 We cannot take the gen. with the first
 verb only, and regard καὶ φέρω as paren-
 thetic. Some real instances of such a
 parenthetic construction are given in the
 n. on 1279 f.; but the supposed examples
 often break down on scrutiny. Thus in

wast secretly draining my life-blood, while I knew not that I was nurturing two pests, to rise against my throne—come, tell me now, wilt thou also confess thy part in this burial, or wilt thou forswear all knowledge of it?

IS. I have done the deed,—if she allows my claim,—and share the burden of the charge.

AN. Nay, justice will not suffer thee to do that: thou didst not consent to the deed, nor did I give thee part in it.

IS. But, now that ills beset thee, I am not ashamed to sail the sea of trouble at thy side.

AN. Whose was the deed, Hades and the dead are witnesses: a friend in words is not the friend that I love.

IS. Nay, sister, reject me not, but let me die with thee, and duly honour the dead.

AN. Share not thou my death, nor claim deeds to which

Nauck. 538 σ' added in L by S. 539 'κοινωσάμην] κοινωσάμην L. Cp. 457, 546. 541 κοινωμένην L, but a line has been drawn across the final ν. 544 τὸ μ' οὐ L, with η above μ from the first hand. Cp. 535. 546 μηδ' μη

Ai. 274, *ἔληξε κἀνέπνευσε τῆς νόσου*, the gen. goes with both verbs (cp. on *O. C.* 1113): for *O. C.* 1330, see n. there: in *Aesch. P. V.* 331 πάντων μετασχὼν καὶ τετολημκῶς ἐμοί, the pron. might be dat. of interest with the second partic.; but we ought perhaps to read *συντετολημκῶς* τ' ἐμοί.

538 ε. ἀλλ' οὐκ ἴασι σ': cp. *O. C.* 407 ἀλλ' οὐκ ἐξ τοῦφυλον αἰμά σ', ὦ πάτερ.—'κοινωσάμην': prodelision of the augment, as 457 (n.): cp. *O. C.* 1602 ταχεὶ πόρευσαν σὺν χρόνῳ.

541 ἐμπλουν: cp. *Eur. H. F.* 1225 καὶ τῶν καλῶν μὲν ὅστις ἀπολαύειν θέλει, | συμπλεῖν δὲ τοῖς φίλοις δυστυχοῦσιν οὐδ'. *I. T.* 599 ὁ ναυστολῶν γὰρ εἰμ' ἐγὼ τὰς συμφοράς, | οὗτος δὲ συμπλεῖ.

542 ε. Cp. *Ph.* 1293 ὡς θεοὶ ξυνίστορες.—λόγοις, and not ἐργοῖς. Cp. *Ph.* 307 λόγοις | ἔλθοις, they show compassion in word (only). *Theognis* 979 μή μοι ἀνὴρ εἴη γλώσση φίλος ἀλλὰ καὶ ἔργῳ.

544 ε. μή μ' ἀτιμώσης, do not reject me (the word used by the suppliant *Oed.*, *O. C.* 49, 286), τὸ μὴ οὐ (cp. 443 n.), so as to hinder me from dying with thee, and paying due honour to the dead. ἀγνίσαι τὸν θ. is to make him ἀγνός, i.e. to give him the rites which religion requires; as, conversely, a corpse which is ἀμοιρος and ἀκτέμστος is also ἀνόσιος (1071). *Eur. Suppl.* 1211 ὅ' αὐτῶν σώμαθ' ἡγνίσθη πυρὶ, where their corpses received the rites of

fire, i.e. were burned. Cp. 196 n. If *Ismene* shares in the penalty of the deed, she will share in the merit.

546 μή μοι, not μή μοι, since the main emphasis is on the verbal notion ('share not my death'), rather than, 'share not my death': cp. 83 n. The combination μή μοι...σὺ has a scornful, repellent tone (cp. *O. C.* 1441 n.). κοινά, adv.: cp. *Ai.* 577: *O. T.* 883 ὑπέρροπτα (n.).—μηδ' ἄ μη' θίγεις. If this were an instance of *θιγγάνω* with acc., it would be a solitary instance in *Soph.*, who has *θιγγάνω* with genitive in nine passages; in *Ph.* 667 παρέσται ταῦτά σοι καὶ θιγγάνειν, ταῦτα is nom. Nor is there any authentic instance of *θιγγάνω* with acc. in classical Greek. In *Eur. H. F.* 963, πατήρ δέ νιν | θιγγὼν κραταῖδς χειρὸς ἐνέπεικ' ἄνε, νιν depends on ἐνέπεικ': cp. *Ai.* 764 ὁ μὲν γὰρ αὐτὸν ἐνέπεικ' τέκνον, etc. In *Theocr.* 1. 59 οὐδέ τί πα ποτὶ χεῖλος ἐμὸν θίγεν, the gen. αὐτοῦ is understood with προσέθιγεν, and τι is adv., 'at all.' Nor does ψαύω govern an acc. below in 859, 961 (where see notes). *Kruger* (II. § 47. 12. 2) treats δ here as a sort of adverb (*ib.* II. § 46. 6. 9), i.e., in a case where you did not put your hand (to the deed, sc. τοῦ ἐργου); but this is very awkward. Rather, I think, there is an unusual kind of attraction, due to the special form of the sentence. We could not say (e.g.) ἄ μη' ἐρᾷ τις, οὐ θηράται, (δ for ταῦτα ὧν). But here μηδ' ὧν μη

ποιού σεαυτῆς· ἀρκέσω θνήσκουσ' ἐγώ.

ΙΣ. καὶ τίς βίος μοι σοῦ λελειμμένη φίλος;

ΑΝ. Κρέοντ' ἐρώτα· τοῦδε γὰρ σὺ κηδεμών.

ΙΣ. τί ταῦτ' ἀνίῃς μ', οὐδὲν ὠφελουμένη;

550

ΑΝ. ἀλγοῦσα μὲν δῆτ', εἰ *γελῶ γ', ἐν σοὶ γελῶ.

ΙΣ. τί δῆτ' ἂν ἀλλὰ νῦν σ' ἐτ' ὠφελοῖμ' ἐγώ;

ΑΝ. σῶσον σεαυτήν· οὐ φθονῶ σ' ὑπεκφυγεῖν.

ΙΣ. οἶμοι τάλαινα, κάμπλάκω τοῦ σοῦ μόρου;

ΑΝ. σὺ μὲν γὰρ εἵλου ζῆν, ἐγὼ δὲ κατθανεῖν.

555

ΙΣ. ἀλλ' οὐκ ἐπ' ἀρρήτοις γε τοῖς ἐμοῖς λόγοις.

ΑΝ. καλῶς σὺ μὲν τοῖς, τοῖς δ' ἐγὼ δόκουν φρονεῖν.

ΙΣ. καὶ μὴν ἴση νῶν ἔστιν ἡ ἕαμαρτία.

ΑΝ. θάρσει· σὺ μὲν ζῆς, ἡ δ' ἐμὴ ψυχὴ πάλαι

τέτνηκεν, ὥστε τοῖς θανοῦσιν ὠφελεῖν.

560

δ' L.—'θιγες] θίγες L. Cp. 457, 539.

547 θνήσκουσ' L. For the ε subscript, see comment on O. T. 118. 548 φίλος has been suspected. Wecklein conject.

μόνη: Hense, μένει: M. Schmidt, δίχα: Nauck, σοῦ γ' ἄτερ λελειμμένη. 551 δῆτ', εἰ MSS. Dindorf conject. δῆ, κελ: Wolff, δῆ, τὸν.—γελῶ γ'] γελῶτ' L. Heath conject. γελῶ γ'.

552 σετ' L (without acc.): σ' ἐτ' ι (σ' ἐπ' E). 557 καλῶς σὺ μὲν τοι... τοῖς δ' L. The τ of τοι is in an erasure, which appears to show that τοι has not been made from τοῖς. Dübner thinks that the first hand wrote μέν γ' οὐ:

'θιγες ποιοῦ σεαυτῆς would have been intolerable, on account of the second gen. after ποιοῦ. For the sake of compactness, and of clearly marking the object to ποιοῦ, the poet has here allowed α̃ to stand for ταῦτα ὦν. I do not compare O. C. 1106, αἰτέεις α̃ τεύξει, holding that α̃ there = ταῦτα α̃ (not ὦν): see n.

547 ποιοῦ σεαυτῆς, a somewhat rare phrase. Her. 1. 129 ἐώντοῦ ποίεσθαι τὸ Κύρου ἔργον. [Plat.] Hipp. min. 372 C ἐμαυτοῦ ποιοῦμενος τὸ μάθημα εἶναι ὡς εὐρημα. Dem. or. 19 § 36 εἰς αὐτὸν ποιοῦμενος (taking on himself) τὰ τούτων ἀμαρτήματα. In Thuc. 8. 9 ἐαυτοῦ... τὸν στόλον ἰδίον ποιήσασθαι, the gen. goes with the adj.—ἀρκέσω in the pers. constr., cp. Ai. 76 ἐνδον ἀρκείτω μένων, and O. T. 1061 n.

548 σοῦ λελειμμένη, bereft of thee. λείπομαι τινος, to lag behind, then, fig., to be deprived of, as El. 474 γνώμας λειπομένα, Eur. Alc. 406 νέος ἐγώ, πάτερ, λείπομαι φίλας | ...ματρός.—φίλος has been groundlessly suspected, for no other reason, seemingly, than because it is masc.

549 κηδεμών, alluding esp. to v. 47.

Cp. Xen. Anab. 3. 1. 17 ἡμᾶς δέ, οἷς κηδεμών... οὐδεὶς πάρεστιν, who would have no one to plead our cause (no 'friend at court,' such as the younger Cyrus had in his mother Parysatis). In Il. 23. 163 κηδεμόνες are the chief mourners for the dead. In Attic, though sometimes poet. for κηδεστής, the word did not necessarily imply kinship.

551 ἀλγοῦσα μὲν δῆτ', yes, indeed, it is to my own pain that I mock thee,—if I do mock. δῆτα assents (O. T. 445 n.) to οὐδὲν ὠφελουμένη: there is, indeed, no ὄφελος in it, but only ἄλγος.—ἐν σοὶ: cp. Ai. 1092 ἐν θανοῦσιν ὕβριστής, ib. 1315 ἐν ἐμοὶ θρασύς.—Heath's εἰ γελῶ γ', for εἰ γελῶτ', is supported by the accent γελῶτ' in L, and seems right. It smooths the construction; and εἰ γελῶ γ' better expresses that the taunt sprang from anguish, not from a wish to pain. Then γελῶτα γελῶ, without an epithet for the subst., is unusual.—Cp. Ai. 79 οὐκουν γελῶς ἡδιστος εἰς ἐχθροῖς γελᾶν;

552 ἀλλὰ νῦν, now, at least: O. C. 1276 ἀλλ' ὑμεῖς γε, n.

554 κάμπλάκω, and am I to miss thy

thou hast not put thy hand : my death will suffice.

IS. And what life is dear to me, bereft of thee?

AN. Ask Creon ; all thy care is for him.

IS. Why vex me thus, when it avails thee nought?

AN. Indeed, if I mock, 'tis with pain that I mock thee.

IS. Tell me,—how can I serve thee, even now?

AN. Save thyself: I grudge not thy escape.

IS. Ah, woe is me! And shall I have no share in thy fate?

AN. Thy choice was to live ; mine, to die.

IS. At least thy choice was not made without my protest.

AN. One world approved thy wisdom ; another, mine.

IS. Howbeit, the offence is the same for both of us.

AN. Be of good cheer ; thou livest ; but my life hath long been given to death, that so I might serve the dead.

But it seems equally possible that it was *μέν σοι*. There is no trace of erasure at the two dots after *τοι*. Of the later MSS., A and V³ have *μέν τοῖς*: others, *μέν τοῦ*, *μέν θ' οὐ*, or *μέν τ' οὐ*: but none (I believe) *μέντοι* or *μέν σοι*. The schol. in L has *μέντοι* in the lemma, but explains, *σεαυτῇ καλῶς ἐδόκει φρονεῖν, μὴ συμπτέρτουσά μοι· ἐγὼ δὲ τοῖτους κ.τ.λ.* Hence Martin, *καλῶς σὺ μέν σοι*. 550 *ὥστε*] Wieseler conject. *ὥς σε*: Dobree, with the same view, proposed *ὠφελεῖς* ('and so you are helping a sister who is already as the dead': cp. 552).

fate? *i.e.* to be dissociated from it: delib. aor. subj., which can be used, not only in asking what one is *to do*, but also in expressions of despair as to what one must suffer (*Tr.* 973 *τί πάθω*);. For *ἀμπλακεῖν* cp. 910, 1234.

555 *οὐκ*, alluding to v. 78 f.—*ἦν*: for the emphatic pause, cp. *Ph.* 907 *οὐκ οὐκ ἐν οἷς γε θρῆς· ἐν οἷς δ' αὐδῆς, δκνῶ*.

556 *ἐπ' ἀρρήτοις... τοῖς ἐμ. λ.* (but you did not choose death) without my words (my arguments against that course) having been spoken,—referring to vv. 49—68. For *ἐπὶ* with the negative verbal (= *πρὶν τοῖς ἐμοῖς λόγους ῥηθῆναι*) cp. *Eur. Ion* 228 *ἐπὶ δ' ἀσφάκτοις | μήλοισι δόμων μὴ πάρει· ἐς μυχόν* ('before sheep have been slain, pass not,' etc.).

557 *σὺ μέν τοῖς*: 'you seemed wise to the one side (Creon); I, to the other' (to Hades and the dead). Nauck pronounces the text unsound, objecting to the use of *τοῖς*; but that it was good Attic is sufficiently shown by Plat. *Legg.* 701 E (cited by Wolff) *οὐ συνήνεγκεν οὐτε τοῖς οὐτε τοῖς* (it profited neither party). Cp. *O. C.* 742, n. on *ἐκ δὲ τῶν*.—*σὺ μέν σοι*, the schol.'s reading, is very inferior.—For the rhetorical *χιασμός* cp. *O. T.* 538 n. (and *ib.* 320).

558 *καὶ μὴν*, and yet,—though I *did* shrink from breaking Creon's law,—I am now, morally, as great an offender as you, since I sympathise with your act.

559 f. *θάρασι* is not said with bitterness (that could hardly be, after 551): rather it means, 'Take heart to live,' as Whitelaw renders it. These two verses quietly express her feeling that their lots are irrevocably sundered, and exhort Ismene to accept the severance.—*ἡ ἐμὴ ψυχὴ*, my life, a periphrasis for *ἐγώ*, like *O. C.* 998 *τὴν πατρός | ψυχὴν... ἔδωσαν* (n.).—*πάλαι*, *i.e.* ever since she resolved to break the edict. (Cp. *O. T.* 1161.)—*ὥστε τοῖς θ. ὠφελεῖν*, so as to (with a view to) serving the dead. The dat., as with *ἐπαρκεῖν*: *Ph.* 871 *ξυνωφελοῦντά μοι*: *Aesch. Pers.* 842 *ὡς τοῖς θανοῦσι πλοῦτος οὐδὲν ὠφελεῖ*: *Eur. Or.* 665 *τοῖς φίλοιςιν ὠφελεῖν*: *Ar. Av.* 419 *φίλοιςιν ὠφελεῖν ἔχειν*. So *ἐπωφελεῖν* *O. C.* 441.—Dobree proposed to understand *σε* as subj. to the inf., 'so that (you) are helping the dead,'—*i.e.*, your offer of help (552) is made to one who is already as good as dead. But *σε* could not be thus understood; and this sense (which it has been sought to obtain by emendations, see cr. n.) would be frigid.

- KP. τὼ παιδε φημὶ τώδε τὴν μὲν ἀρτίως
 ἄνουν πεφάνθαι, τὴν δ' ἀφ' οὗ τὰ πρῶτ' ἔφν.
 ΙΣ. οὐ γάρ ποτ', ὦναξ, οὐδ' ὅς ἂν βλάστη μένει
 νοὺς τοῖς κακῶς πράσσουσιν, ἀλλ' ἐξίσταται.
 KP. σοὶ γοῦν, ὅθ' εἴλου σὺν κακοῖς πράσσειν κακά. 565
 ΙΣ. τί γὰρ μόνῃ μοι τῆσδ' ἄτερ βιώσιμον;
 KP. ἀλλ' ἦδε μέντοι μὴ λέγ'. οὐ γὰρ ἔστ' ἔτι.
 ΙΣ. ἀλλὰ κτενεῖς νυμφεῖα τοῦ σαντοῦ τέκνου;
 ✓KP. ἀρώσιμοι γὰρ χᾶτέρων εἰσὶν γυαί.
 ✓ΙΣ. οὐχ ὥς γ' ἐκείνῳ τῇδέ τ' ἦν ἡρμοσμένα. 570
 KP. κακὰς ἐγὼ γυναικάς υἱέσι στυγῶ.

563 οὐ γὰρ ποτ'] ἀλλ' οὐ γὰρ Plutarch *Phoc.* 1, and *Mor.* 460 E. The grammarian Gregorius Corinthius (c. 1150 A.D.) p. 417 has ἀλλὰ γὰρ. 564 πράσσουσιν] πρά-
 ξασιν Plut. *Mor.* 460 E. πράττουσιν Gregorius l.c. 565 σοὶ γοῦν] καὶ has been
 deleted before *sol* in L.—κακοῖς] L has ἥι written above by S. Some of the later
 MSS. have κακῇ or (as A) κακῶ. 567 μέν σοι L, and so nearly all the later MSS.;

561 L gives τὼ παιδε φημὶ as in *O. C.* 317 καὶ φημὶ, and this may probably be taken as the traditional accentuation, though some modern edd. write τὼ παιδέ φημὶ, καὶ φημὶ. The justification of the oxytone φημὶ is in the emphasis which falls on it. Similarly it has the accent when parenthetic, as Lucian *Deor. Conc.* 2 πολλοὶ γὰρ, φημὶ, οὐκ ἀγαπῶντες κ.τ.λ. —τὼ παιδε...τὴν μὲν...τὴν δέ, partitive apposition: see on 21.—ἀρτίως, because Creon had hitherto regarded Ismene as being of a docile and submissive nature: cp. on 531 ὑφειμένη.

563 Z. The apology is for her sister as well as for herself: even such prudence (cp. 68 νοῦν) as may have been inborn forsakes the unfortunate under the stress of their misfortunes.—βλάστη: cp. *El.* 238 ἐν τίνι τοῦτ' ἐβλαστ' ἀνθρώπων; *O. C.* 804 φύσας...φρένας (n.).—τοῖς κ. πράσσουσιν, dat. of interest: *Tr.* 132 μένει γὰρ οὐτ' αἰόλα νύξ | βροτοῖσιν.—ἐξίσταται, stands aside, gives place (*Al.* 672); and so, leaves its proper place, becomes deranged: cp. Eur. *Bacch.* 928 ἀλλ' ἐξ ἔδρας σοι πλόκαμος ἐξέστηχ' ὀδῶ. The converse phrase is commoner, ἐξίσταμαι τῶν φρενῶν: cp. 1105.—Schneidewin cp. Eur. *Antigone* fr. 165 ἀκουσόν' οὐ γὰρ οἱ κακῶς πεπρα-
 γότες | σὺν ταῖς τύχαισι τοὺς λόγους ἀπώλε-
 σαν,—which plainly glances at our passage. For similar allusions cp. *O. C.* 1116 n.

565 σοὶ γοῦν (cp. 45 n.) sc. ἐξέστη.—κακοῖς, i.e. Antigone: for the plur., cp. 10.

566 τῆσδ' ἄτερ explains μόνῃ: cp. on 445.—βιώσιμον is Ionic and poet.; the Attic word was βιωτός. It is needless to change τί (subst.) into πῶς. The more usual phrase was, indeed, impers., as *Her.* 1. 45 οὐδέ οἱ εἴη βιώσιμον: Plat. *Crito* 47 D ἄρα βιωτὸν ἡμῶν ἐστὶ; But, just as we can have ὁ βίος οὐ βιωτός ἐστι (cp. *O. C.* 1691), so also οὐδὲν βιωτὸν ἐστὶ, no form of life is tolerable. Cp. *O. T.* 1337 τί δὴτ' ἐμοὶ βλεπτόν, ἦ | στερκτόν, ἦ προσήγορον | ἔτ' ἐστ', etc., where the only difference is that the subst. τί corresponds to an object. accus., and not as here to a cognate (βίον βιώναι).

567 ἀλλὰ...μέντοι, 'nay, but...': cp. *Ph.* 524 ἀλλ' αἰσχρὰ μέντοι σοὺ γέ μ' ἐνδεέστε-
 ρον | ξένῳ φανήναι.—ἦδε μὴ λέγε, say not 'ἦδε,' speak not of her as still with thee, for she is already numbered with the dead. ὀδῶ are οἱ ἐνθάδε, the living (75), as κείνοι (525) are οἱ ἐκεῖ, the dead (cp. 76). The peculiarity is that we should have expected either (a) τῆσδε, acc. to λέγε, or (b) τῆσδε, as a direct quotation from the last verse: cp. Dem. or. 18 § 88 τίς ἦν...; ὑμεῖς, ὡ ἄνδρες Ἀθηναῖοι. τὸ δ' ὑμεῖς δὲ τῶν λέγε, λέγω τὴν πόλιν. If (c.g.) ὑμῶν had preceded ὡ ἄνδρες, Dem. would doubtless have said τὸ δ' ὑμῶν, or else ὑμᾶς δ'. Here,

CR. Lo, one of these maidens hath newly shown herself foolish, as the other hath been since her life began.

IS. Yea, O King, such reason as nature may have given abides not with the unfortunate, but goes astray.

CR. Thine did, when thou chosest vile deeds with the vile.

IS. What life could I endure, without her presence?

CR. Nay, speak not of her 'presence'; she lives no more.

IS. But wilt thou slay the betrothed of thine own son?

CR. Nay, there are other fields for him to plough.

IS. But there can never be such love as bound him to her.

CR. I like not an evil wife for my son.

but E has μέν τοι σοί: Brunn replaced μέντοι. 568 ἀλλὰ κτενείς MSS. Nauck writes οὐ μὴ κτενείς.—νυμφία (without acc.) L: νυμφεία r. 569 ἀρώσιμοι] In L an early hand has written ο above ω.—χάτερων εἰσιν MSS.: Dindorf, εἰσι χάτερων. Nauck arranges vv. 569—574 as follows, bracketing 570 and 573 as spurious:—569, 572, 571, 574; giving 572 and 574 to Ismene (with L). 571 νίδων L:

however, no fair objection would remain if we had ἀλλὰ τὸ ἦδε μὴ λέγε, i.e. 'never use the word ἦδε about her,'—which makes the sense more general than if he said, ἀλλὰ τῆσδε μὴ λέγε, i.e. 'do not say (that you cannot live without) ἦδε.' The question, then, seems to resolve itself into this:—Wishing to give the more general sense just indicated, could the poet say ἦδε instead of τὸ ἦδε? To show that the art, was not always required in such quotation, it is enough to cite Ar. *Eg.* 21 λέγε δὴ μὴ λώμεν, by the side of τὸ μὴ λώμεν *ib.* 26. While, then, I cannot produce any exact parallel for this ἦδε, I think it reasonable to suppose that colloquial idiom would have allowed it. Those who deny this have two resources. (1) To point thus: ἀλλ' ἦδε μέντοι—μὴ λέγ' i.e. instead of adding οὐκ ἔστιν ἔτι after μέντοι, he breaks off his sentence—'do not speak of her.' So Bellermann. (2) Semitelos reads ἀλλ' ἦδε μέν σοι μὴ λέγ' ὡς ἀρ' [for οὐ γὰρ] ἔστ' ἔτι, 'do not say that you have her any longer.' As to σοι, see cr. n. above. Neither of these readings gives such a forcible sense as the vulgate.

568 νυμφεία, sc. *λεγά*, 'nuptials,' as *Tr.* 7 (but *ib.* 920 'bridal-chamber,' as in sing. below, 1205); here=νύμφην. Cp. Eur. *El.* 481 σά λέγεα, thy spouse: and so *ἐννῆ*, etc.—Having failed to win Creon's pity for herself, Ismene now appeals to his feeling for his son. Haemon's coming part in the play is thus prepared.

569 ἀρώσιμοι, a poet. form (only here), analogous to the epic forms of adjectives

in which a short vowel is lengthened for metre's sake (cp. on 492). Though the verb was ἀρώω, the adj. with the suffix *σιμο* would properly be formed from the subst. ἀρώσις (cp. *O. C.* 27 n.). Suidas gives ἀρώσιμον κλίμα· τὸ ἀροτριούμενον. For the metaphor cp. *O. T.* 1256 μητρώαν ...ἀρουραν, and *ib.* 1485, 1497: *Lucr.* 4. 1107.

570 οὐχ ὥς γ' ('Another marriage is possible for him'). 'No, not in the sense of the troth plighted between him and her,'—not such a union of hearts as had been prepared there. ἡρμοσμένα ἦν, impers., lit., 'as things had been adjusted'; cp. on 447: *Her.* 1. 112 ἡμῶν κακῶς βεβουλευμένα ἔσται: *id.* 6. 83 τέως μὲν δὴ σφι ἦν ἀρθῆμα ἐς ἀλλήλους. The choice of the word has been influenced by the Ionic and poet. use of ἀρμόζειν as=to betroth (*ἐγγυῶν*): *Her.* 3. 137 ἀρμωσσαι (perf. pass. as midd.) τὴν Μίλωνος θυγατέρα...γυναῖκα, he has become engaged to her: *Find. P.* 9. 127 ἀρμόζων κόρα | νυμφίον ἀνδρα. Cp. 2 *Epist. Cor.* 11. 2 ἡρμοσάμενη γὰρ ὑμᾶς ἐπὶ ἀνδρὶ παρόντων ἀγνῆν.

571 νίδων, the regular Attic dat. plur. (as *Plat. Rep.* 362 E, *Ar. Nub.* 1001, etc.), from the stem *νιδ-*, which furnished also the Attic nom. and gen. plur., νιδῶν, νιδῶν; and the dual νιδῆ (or rather νιδεῖ, *Meisterhans* p. 63), νιδέων. The Attic forms of the sing. and the acc. plur. were taken from *νιδ-*, except that νιδέος, νιδέων were alternative forms for the gen. and dat. sing. Here L has the epic νιδάων, from a third stem, νιδ-, whence the Homeric forms νιδος, νιδε,

*AN. ὦ φίλταθ' Αἴμον, ὥς σ' ἀτιμάζει πατήρ.

KP. ἄγαν γε λυπεῖς καὶ σὺ καὶ τὸ σὸν λέχος.

*XO. ἡ γὰρ στερήσεις τῆσδε τὸν σαυτοῦ γόνον;

KP. Ἰδὼς ὁ παύσων τοῦσδε τοὺς γάμους ἐμοί. 575

XO. δεδογμέν', ὥς ἔοικε, τήνδε κατθανεῖν.

KP. καὶ σοί γε κάμοι. μὴ τριβὰς ἔτ', ἀλλὰ νιν

κομίζετ' εἰσῶ, δμῶες· ἐκ δὲ τοῦδε/χρῆ

γυναικας εἶναι τάσδε μῆδ' ἀνειμένας.

φεύγουσι γάρ τοι χοῖ θρασεῖς, ὅταν πέλας 580

ἦδη τὸν Ἰδὼν εἰσορώσι τοῦ βίου.

νέεσι r. 572 The mss. give this v. to Ismene. The Aldine ed. (1502) and that of Turnebus (1553) first gave it to Antigone; and so Boeckh.—αἷμων L. αἷμων r. 574 The mss. give this verse to Ismene; Boeckh, to the Chorus.

575 ἐμοί L: ἐφν r (including A). κυρεῖ is Meineke's conject.; μόνος Nauck's, who also changes παύσων to λύσων. 576 L gives this verse to the Chorus (not to Ismene, as has sometimes been stated). The later mss. are divided; most of them give it to Ismene.—ἐοικε] εἰκεν L. Cp. 402. 577 καὶ σοί γε κάμοι] F. Kern

νία, νίε, νίε, νίε, νίε: cp. Monro *Hom. Gr.* § 107.—The dat. of interest goes with κακὰς γυναῖκας, not with στυγῶ: cp. Ar. *Νιδ.* 1161 πρόβολος ἐμός, σωτήρ δόμοις, ἐχθροῖς βλάβη.

572 It is not of much moment that L, like the later mss., gives this verse to Ismene. Errors as to the persons occur not seldom in L (see, e.g., cr. n. to O. C. 837, and cp. *ib.* 1737); and here a mistake would have been peculiarly easy, as the dialogue from v. 561 onwards has been between Creon and Ismene. To me it seems certain that the verse is Antigone's, and that one of the finest touches in the play is effaced by giving it to Ismene. The taunt, κακὰς γυναῖκας νίεσι, moves Antigone to break the silence which she has kept since v. 560: in all this scene she has not spoken to Creon, nor does she now address him: she is thinking of Haemon,—of the dishonour to *him* implied in the charge of having made such a choice, —ὥς αἰεὶ τὸν ὁμοῖον ἄγει θεὸς ὡς τὸν ὁμοῖον. How little does his father know the heart which was in sympathy with her own. This solitary reference to her love heightens in a wonderful degree our sense of her unselfish devotion to a sacred duty. If Ismene speaks this verse, then τὸ σὸν λέχος in 573 must be, 'the marriage of which you talk' (like *El.* 1110 οὐκ οἶδα τήν σὴν κλῆδον'), which certainly is not its natural sense.—Αἴμον. L has αἷμων. Soph. would have

written ΑΙΜΟΝ: hence the tradition is subject to the same ambiguity as in ΚΡΕΟΝ. The analogy of δαίμων would probably have recommended the form in o.

573 ἄγαν γε λυπεῖς, 'Nay, thou art too troublesome,'—the impatient phrase of one who would silence another, as *Αἰ.* 589 (Ajax to Tecmessa) ἄγαν γε λυπεῖς· οὐ κάττισθ', etc.: so *ib.* 592 πᾶλλ' ἄγαν ἦδη θροεῖς.

574 The mss. give this verse to Ismene; but Boeckh is clearly right in giving it to the Chorus. Ismene asked this question in 568, and Creon answered: she rejoined to this answer (570), and Creon replied still more bitterly. She could not now ask her former question over again. But there is no unfitness in the question being repeated by a new intercessor, since to ask it thus is a form of mild remonstrance.

575 ἐμοί, L's reading, is right. Creon has been asked,—'Can you indeed mean to deprive your son of his bride?' He grimly replies, 'I look to the Death-god to break off this match.' The ἐφν in the later mss. was obviously a mere conjecture,—and a weak one.

576 This verse clearly belongs to the Chorus, to whom L assigns it. The first words of the next verse show this. Hermann objected that in similar situations the Chorus usually has two verses. It is

AN. Haemon, beloved! How thy father wrongs thee!

CR. Enough, enough of thee and of thy marriage!

CH. Wilt thou indeed rob thy son of this maiden?

CR. 'Tis Death that shall stay these bridals for me.

CH. 'Tis determined, it seems; that she shall die.

CR. Determined, yes, for thee and for me.—(*To the two Attendants.*) No more delay—servants, take them within! Henceforth they must be women, and not range at large; for verily even the bold seek to fly, when they see Death now closing on their life.

[*Exeunt Attendants, guarding ANTIGONE and ISMENE.*—
CREON remains.

conject. *καὶ σοὶ γε κοινῇ*. 578 *ἐκ δὲ τοῦδε χρὴ* L. The *τοῦδε* has been made from *τασδε*: whether the latter was originally *τάσδε* or *τᾶσδε*, or accentless, is doubtful, but the circumflex has been added by the corrector just over the *ο*, perh. to avoid blotting in the erasure over *υ*. The correction 8 had been written above before the letters *ασ* were altered in the text. The lemma of the schol. has *ἐκ δὲ τᾶσδε*. The later MSS. have *ἐκ δὲ τοῦδε*. 579 *γυναῖκας εἶναι τᾶσδε* (sic) *μήδ' ἀνείμνας* L. So the later MSS., but with *τάσδε* or *τοῦδε* (A): which latter shows the same tendency as L's

true that this is usually the case. But *O. T.* 1312 is enough to show that there was no rigid rule; why, indeed, should there be? And, here, surely, *πλέον ἡμῶν πάντος*.—*δεδογμένα* (*ἐστί*), = *δέδοκται*: cp. on 570 *ἡμῶσμένα*, 447 *κηρυχθέντα*. Cp. Menander *Ἀρρηφόρος* i. 3 *δεδογμένον τὸ πρᾶγμ'*: *ἀνερίφθω κύβος*.

577 *καὶ σοὶ γε κάμωι*, sc. *δεδογμένα*. It is settled, for both of us: i.e., I shall not change my mind, and it is vain for thee to plead. The datives are ethic. We might also understand, 'settled by thee, as by me,'—alluding to the words of the Chorus in v. 211 and in v. 220. But I now feel, with Mr T. Page, that this would be somewhat forced.—We must not point thus: *καὶ σοὶ γε. καὶ μοι μὴ τριβάς*, etc. (so Semitelos). This would be more defensible if, in 576, *σοὶ* had stood with *δεδογμένα*: but, as it is, the vagueness of the latter confirms *καὶ σοὶ γε κάμωι*. Bellermann, giving 576 to Ismene, adopts Kern's *καὶ σοὶ γε κοινῇ* ('yes, and she shall die with you').—*μὴ τριβάς*, sc. *ποιέσθε*: cp. *Ar. Ach.* 345 *ἀλλὰ μὴ μοι πρόφασιν*, *ἀλλὰ κατὰθον τὸ βέλος*: *Vesp.* 1179 *μὴ μοι γε μύθους*.—*νιν*, plur., as *O. T.* 868 (masc.), *O. C.* 43 (fem.), *El.* 436 (neut.), etc.

578 *ἐκ δὲ τοῦδε*, κ.τ.λ. Compare 484 *ἢ νῦν ἐγὼ μὲν οὐκ ἀνὴρ, αὐτὴ δ' ἀνὴρ*: 525 *ἐμοὶ δὲ ζῶντος οὐκ ἀρξεί γυνή*: also 678 ff.

This much-vexed passage is sound as it has come down to us. Creon means: 'henceforth they must be women, and must not roam unrestrained.' The fact that a woman has successfully defied him rankles in his mind. Hence the bitterness of *γυναῖκας* here. The Attic notions of feminine propriety forbade such freedom as *ἀνείμνας* denotes. Cp. *El.* 516 (Clytemnestra finding Electra outside the house) *ἀνείμνη μέν, ὡς τοῖκας, αὖ στρέφει*: Electra should be restrained, *μὴ τοι θυραίων γ' οὖσαν αἰσχύνειν φίλους*. So pseudo-Phocyl. 216 (keep a maiden in-doors), *μηδὲ μιν ἀχρι γάμων πρὸ δόμων ὀφθῆμεν εἰσῆς*. *Ar. Lys.* 16 *χαλεπὴ τοι γυναικῶν ἐξοδος*. The emphasis of *γυναῖκας* here is parallel with the frequent emphasis of *ἀνὴρ* (as *Eur. El.* 693 *ἀνδρα γίγνεσθαι σε χρὴ, α man*). Cp. *O. C.* 1368 *αἰδ' ἀνδρες, οὐ γυναῖκες, εἰς τὸ συμπονεῖν*.—All the emendations are weak or improbable. See Appendix.

580 *χολοῦμαι*. Remark how well the use of the masc. here suits the taunt conveyed in the last verse. *πέλας* (*δντα*)... *εἰσορώσι*: cp. *O. C.* 29 *πέλας γὰρ ἀνδρα τόνδε νῦν ὀρώ*: and see *ib.* 586 n.

582—625 Second *στάσιμον*. 1st strophe, 582—592, = 1st antistr., 593—603. 2nd strophe, 604—614, = 2nd antistr., 615—625. See Metrical Analysis.

- στρ. α'. ΧΟ. εὐδαίμονες οἷσι κακῶν ἄγευστος αἰών.
 2 οἷς γὰρ ἂν σεισθῇ θεόθεν δόμος, ἄτας
 3 οὐδὲν ἐλλείπει, γενεᾶς ἐπὶ πλήθος ἔρπον. 585
 X Ποντίαν 4 ὅμοιον ὥστε ποντίαϊς οἶδμα δυσπνόοις ὅταν
 5 Θρήσσαισιν ἔρεβος ὑφάλον ἐπιδράμη πνοαῖς,
 6 κυλίνδει βυσσόθεν κελαινὰν θῖνα, καὶ 590
 7 δυσάνεμοι στόνῳ βρέμουνσιν ἀντιπλήγες ἀκταί.
 ἀντ. α'. ἀρχαῖα τὰ Λαβδακιδᾶν οἰκῶν ὀρώμαι 593
 * 8 φητῶν 2 πῆματα * φητῶν ἐπὶ πῆμασι πίπτουσι, 595

τᾶσδε, viz. to make the word the same in both vv. 585 ε. γενεᾶς | ἐπὶ πλήθος (not ἐπιπλήθος) L. —[ἐρπον] L has -ω- written above ο. 587 ποντίαϊς ποντίαϊς ἄλδος L, the second ι of ποντίαϊς having been added by an early hand. ποντίας ἄλδος the other MSS. Elmsley deleted ἄλδος. For ποντίας Schneidewin conject. πόντιον: Dindorf, ποντίαν (with θῖνα). 589 Θρήσσαισιν] θρηίσσαισιν L (the first ι from a corrector). Θρήκηθεν Semitelos. 591 ε. θῖνα καὶ δυσάνεμον | στόνῳ βρέμουνσι

The sentence of death just passed on Antigone leads the Chorus to reflect on the destiny of her house, and on the power of fate generally.—When a divine curse has once fallen upon a family, thenceforth there is no release for it. Wave after wave of trouble vexes it. Generation after generation suffers. These sisters were the last hope of the race; and now an infatuated act has doomed them also.—What mortal can restrain the power of Zeus? Human self-will and ambition may seem to defy him, but he is drawing them on to their ruin.—Anapaests (616—630) then announce the approach of Haemon.

582 κακῶν ἄγευστος, act., cp. *O. T.* 969 ἀψανστος ἐγχοῦς n. Eur. *Alc.* 1069 ὡς ἀρτι πένθους τοῦδε γεύομαι πικροῦ. Her. 7. 46 δ...θεὸς γλυκὺν γεύσας τὸν αἰῶνα (having allowed men to taste the sweetness of life).

583 ε. σεισθῇ θεόθεν, i.e. by an ἀρά (likened to a storm, or earthquake, that shakes a building): when a sin has once been committed, and the shock of divine punishment has once been felt. In the case of the Labdacidae the calamities were traced to the curse called down on Laïus by Pelops, when robbed by him of his son Chrysippus (*O. T.* p. xix.).—ἄτας οὐδὲν ἐλλείπει, (for these men, οἷς = τοῖς οἷς) no sort of calamity is wanting. Some join ἐλλείπει with ἔρπον, on the analogy of

παύεσθαι with part., 'never fails to go'; but this constr. is at least very rare. In a probably spurious ψήφισμα ap. Dem. or. 18 § 92 we have οὐκ ἐλλείψει εὐχαριστῶν: but Xen. *Mem.* 2. 6 § 5 (adduced by Wecklein) is not an example, for there μὴ ἐλλείπεσθαι εὐ ποιῶν = 'not to be outdone in generosity.' Then in Plat. *Phaedr.* 272 B δ τι ἂν αὐτῶν τις ἐλλείπη λέγων = simply 'omit in speaking.'—γενεᾶς ἐπὶ πλήθος. The phrase is bold, and somewhat strange; but I do not think that it is corrupt. γενεᾶς here is the whole race, not (as in 596) a generation of the race. The words mean literally, 'over a multitude of the race'; i.e., the ἀτὴ does not cease with the person who first brought it into the family, or with his generation, but continues to afflict succeeding generations. The collective noun γενεᾶς justifies the use of πλήθος: as he might have said, ἀπογόνων πλήθος. It is needless, then, to write γενεᾶν. We cannot understand, 'to the fulness of the race,' i.e. till the race has been exhausted.

586 ε. ὅμοιον, adv.: Plat. *Legg.* 618 D ὅμοιον ὡς εἰ...ἡγοῖτό τις.—ποντίαϊς (see cr. n.) is far the most probable reading. The loss of the second ι, leaving ποντίας, would easily have brought in ἄλδος, which the metre shows to be superfluous. In Greek poetry there is no objection to the three epithets with πνοαῖς: the whole phrase would be felt as meaning, 'stormy sea-

CH. Blest are they whose days have not tasted of evil.^{1st}
 For when a house hath once been shaken from heaven, there^{strophe.}
 the curse fails nevermore, passing from life to life of the race;
 even as, when the surge is driven over the darkness of the deep
 by the fierce breath of Thracian sea-winds, it rolls up the black
 sand from the depths, and there is a sullen roar from wind-
 vexed headlands that front the blows of the storm.

I see that from olden time the sorrows in the house of^{1st anti-}
 the Labdacidae are heaped upon the sorrows of the dead;^{strophe.}

(the β from τ?) δ' ἀντιπλήγῃσσι ἀκταί· L. So the later MSS. (βρέμουνσιν for βρέμουνσι δ' Vāt.). Bergk conject. *δυσάνεμοι*. Jacobs, *δυσανέμω*. 598 ε. Δαδδακιδᾶν] μ deleted before β in L.—*οἰκῶν*] Seyffert conject. *δόμων*: Wecklein, *κλύων* or *σκοπῶν*. —*πήματα φθιμένων* MSS. For *φθιμένων* Dindorf conject. *φθιτῶν*, comparing Eur. *Alc.* 100, where *φθιτῶν* has become *φθιμένων* in some MSS. He also conjectured *πήματ' ἀλλ' ἄλλοις*, which Wecklein receives. Seyffert, *πήματ' ἐκφόντων*.

winds from Thrace.' Construe: *ὅταν οἰδμα*, when a surge, *ποντίαις δυσπν.* *Ὀρ. πνοαίς*, driven by stormy sea-winds from Thrace (instr. dat., cp. on 335 *νότῳ*), *ἐπιδράμῃ ἔρεβος ὕφαλον*, rushes over the dark depths of the sea (lit., the darkness under the surface of the sea). For *δυσπν. πνοαίς*, cp. 502 n.: for *ὀρήσσαισιν*, Aesch. *Ag.* 192 *πνοαί δ' ἀπὸ Στυμμόνος μολοῦσαι*, *ib.* 654 *ὀρήκῃαι πνοαί* (and 1418): *Il.* 9. 5 (where the tumult in the breasts of the Greeks is likened to a storm) *Βορέης καὶ Ζέφυρος, τῷ τε ὀρήκηθεν ἄητον*.

590 ε. *κελαινὰν θίνα*, the dark-coloured mud or sand that the storm stirs up from the bottom of the sea. *θίς* is masc. in Homer, Ar., and Arist., and that was prob. its usual gender. Soph. has it fem. again in *Ph.* 1124, and so it is in later writers. In the *Il.* *θίς* is always the sea-shore; in *Od.* that is its regular sense, but once (12. 45) it means 'heap.' It is used as here by Ar. *Vesp.* 606 *ὡς μὲν τὸν θίνα τάρταυς* (my very depths). Verg. *G.* 3. 240 *atima exaestuata unda Vorticibus, nigramque alte subiectat arenam*.—*δυσάνεμοι* should be read. *δυσάνεμον* could not here be adv. with *βρέμουνσιν*, and must therefore be epithet of *θίνα*, when it could mean only *τῇ ὑπὸ ἀνέμων παραχθείσαν* (schol.), i.e. 'stirred up by the storm,'—a strained sense for it. Cp. Apoll. Rhod. 1. 593 *ἀκτὴν ῥ' αἰγιαλὸν τε δυσήμενον*.—*στόνῳ βρ.*: cp. 427.—*ἀντιπλήγῃσσι* (only here) *ἀκταί*, headlands which are struck in front, struck full, by the waves; in contrast with *παραπλήγῃσσι*, 'struck obliquely': see *Od.* 5. 417 (Odysseus seeking a place to land) *ἦν*

που ἐφεύρω | ἦτονάς τε παραπλήγῃσσι λιμένας τε θαλάσσης ('shores where the waves strike *aslant*'). Soph. was doubtless thinking of the Homeric phrase.—Not (1) 'beating back the waves,' *ἀντίτυποι*: nor (2) 'beaten again,'—i.e. by the ever-returning waves. This last is impossible.—Cp. *O. C.* 1240 where Oed. is likened to a *βρέιος...ἀκτὰ κυματοπλήξ*. Oppian *Cyn.* 2. 142 *κρημνοῖσι καὶ ὕδατοπλήγεσσιν ἀκραίς*.

598 ε. *ἀρχαία*, predicate: I see that, from olden time, the house-troubles (*οἰκῶν πήματα*) of the (living) Labdacidae are heaped upon the troubles of the dead. The dead are now Laius, Oedipus, and his two sons. *ἀρχαία* carries us back to the starting-point of the troubles,—the curse pronounced on Laius by Pelops (cp. on 583).—*ὄρωμαι*, midd., as in Homer and Attic Comedy, but not in Attic prose; which, however, used the midd. *πεμορᾶσθαι* (Thuc. 6. 103) and *προμορᾶσθαι* (Dem. or. 18 § 281, etc.). Soph. has *ὄρωμένη*, midd., *Tr.* 306 (dial.); and so, too, *εἰδόμεν Ph.* 351 (dial.), etc. Though *οἰκῶν* answers metrically to the first two syllables of *ἀγευστος* in 582, it is not suspicious, because the second syllable of the trochee can be irrational (a long for a short): see *Met. Anal.* Conversely, *φθιτῶν* is metrically admissible, though its first syllable answers to the first of *σεισθῇ* in 583. This correction of *φθιμένων* is strongly confirmed by the similar error of the MSS. in Eur. *Alc.* 100 (see cr. n.).

3 οὐδ' ἀπαλλάσσει γενεὰν γένος, [ἀλλ' ἐρείπει
 4 θεῶν τις,] οὐδ' ἔχει λύσιν. νῦν γὰρ ἐσχάτας ὑπὲρ
 5 ρίζας <δ> τέτατο φάος ἐν Οἰδίπου δόμοις, 600
 6 κατ' αὖ νιν φοινία θεῶν τῶν νερτέρων
 7 ἀμᾶ κόνις, λόγου τ' ἄνοια καὶ φρενῶν ἐρινύς.
 στρ.β'. τεάν, Ζεῦ, δύνασιν τίς ἀνδρῶν ὑπερβασία κατὰσχοι; 605

507 ἐρείπει 1, ἐρίπει L. Seyffert conject. ἐπέγει. 599 ε. νῦν γὰρ ἐσχάτας ὑπὲρ (ὅπερ L) | ρίζας τέτατο φάος MSS.—Hermann proposed three different emendations: (1) ὑπὲρ | ρίζας δ τέτατο, to which the schol. points. (2) ὑπὲρ ρίζας ἐτέτατο, so that a new sentence begins with κατ' αὖ. (3) ὅπερ | ρίζας ἐτέτατο. This last he preferred.—Nauck would change ὑπὲρ into θάλος (acc. governed by καταμῆ). Keeping ὑπὲρ, Theod. Kock and others would substitute θάλος for φάος.

596 ε. ἀπαλλάσσει, releases (by exhausting the malignity of the ἀρά): so oft. ἀπαλλάσσω τιὰ κακῶν, φόβου, etc.—γενεὴν γένος: cp. 1067 νέκυν νεκρῶν: *Αἰ.* 475 παρ' ἡμῶν ἡμέρα.—The subject to ἔχει (ἀλλ' ἐρείπει θεῶν τις being parenthetical) is 'the Labdacid house,' i.e. γενεά in the larger sense (585), supplied from γενεὴν just before. This is simpler than to supply πῆματα as subject.—λύσιν, deliverance from trouble, as *O. T.* 921, *Tr.* 1171.

599 νῦν γὰρ ἐσχάτας κ.τ.λ. (1) The first question is,—are we to read δ τέτατο or ἐτέτατο? If ἐτέτατο, then the sentence is complete at δόμοις. A new sentence beginning with κατ' αὖ would be intolerably abrupt: yet neither κατ' nor καὶ ταύταν appears probable. This difficulty would be avoided by changing ὑπὲρ to ὅπερ: but then ρίζας φάος must mean, 'the comfort (or hope) afforded by the ρίζα,'—a strange phrase. And τέτατο confirms ὑπὲρ as well as φάος. I therefore prefer δ τέτατο. (2) The next point concerns νιν. Reading δ τέτατο, Wecklein still refers νιν to ρίζας, not to φάος, saying that the constr. is as though ἄς ὑπὲρ ἐσχάτας ρίζας had preceded. This is a grammatical impossibility. With δ τέτατο, νιν can refer only to φάος. Can this be justified? Thus, I think. The ἐσχάτη ρίζα of the family is the last remaining means of propagating it. A light of hope (φάος) was 'spread above' this 'last root,'—as sunshine above a plant,—because it was hoped that the sisters would continue the race. The sisters themselves are, properly speaking, the ἐσχάτη ρίζα. But as the word ρίζα can also have an abstract sense, denoting the chance of propagation, the sisters can here be identified with the hope, or φάος, which shines above the ρίζα.

In Greek this is the easier since φάος was often said of persons, as *Il.* 18. 102 οὐδέ τι Πατρόκλην γενόμεν φάος, *Eur. Hec.* 841 ὦ δέσποτ', ὦ μέγιστον Ἑλλήσιν φάος. To say καταμῆν φάος (δόμων) is like saying, 'to mow down the hope of the race,'—in this case, the two young lives. A further reason against referring νιν to ρίζα is that the verb should then be, not καταμῆ, but ἐξαμῆ, as *Αἰ.* 1178 γένους ἅπαντος ρίζαν ἐξημημένους: a root is not 'mowed down,' in such a case, but cut out of the ground. The proposed change of φάος into θάλος, though not difficult in a palaeographical sense, is condemned by τέτατο, which does not suit θάλος, but exactly suits φάος. Cp. *Ph.* 831 τάνδ' αἴγλαν ἂ τέταται τανύν. *Od.* 11. 19 ἀλλ' ἐπὶ νῦν ὅλοη τέταται δειλοῖσι βροτοῖσι: *Hes. Op.* 547 αἶψα πυροφόρος τέταται μακάρων ἐπὶ ἐργοῖς (rich men's fields): *Theogn.* 1077 ὄρπηγ γὰρ τέταται. *Plat. Rep.* 616 B διὰ παντὸς τοῦ οὐρανοῦ καὶ γῆς τεταμένον φῶς. As to the proposed substitution of θάλος for ὑπὲρ, (with φάος retained,) it would be as violent as needless.—For ρίζας cp. *Pind. O.* 2. 46 ὄθεν σπέρματος ἔχοντα ρίζαν: *El.* 765 πρόρριζον...ἐφθάρται γένος: *Lucian Tyn.* 13 πανωλεθρία παντὸς τοῦ γένους καὶ ριζόθεν τὸ δεινὸν ἅπαν ἐκκεκομμένον.

601 ε. κατ' αὖ...ἀμᾶ, =καταμῆ αὖ, 'mows down in its turn' (not, 'otherwise than we hoped'). In my first edition I adopted the conjecture κοπίς. Prof. Tyrrell's able defence of the MS. κόνις (*Classical Review*, vol. II. p. 139), though it has not removed all my difficulties, has led me to feel that more can be said for that reading than I had recognised. I now prefer, therefore, to leave κόνις in the text, and to re-state here the arguments for and against it.

and generation is not freed by generation, but some god strikes them down, and the race hath no deliverance.

For now that hope of which the light had been spread above the last root of the house of Oedipus—that hope, in turn, is brought low—by the blood-stained dust due to the gods infernal, and by folly in speech, and frenzy at the heart.

Thy power, O Zeus, what human trespass can limit? ^{2nd} strophe.

601 *κατ'* *κᾶτ'* L, but a line has been drawn through the ~. The later MSS. have *κᾶτ'*, *κατ'*, *κᾶτ'* (V⁴), *κᾶτ'* (L²), or *κατὰ νιν*. Gaisford, writing *κᾶτ'* with Brunck and others, reads *ὑπὲρ* | *βίβας ἐτέτατο* (see last note).—*καὶ ταύταν* Semitelos.

602 *ἀμῶν* L, *ἀμᾶ* r.—*κόνις* MSS. The conjecture *κοῖτις* has been made by several scholars independently. Gaisford gives the priority, though doubtfully ('*ni fallor*'), to John Jortin (*ob.* 1770). Heath ascribes it to Askew. Reiske also suggested it.

604 *τεῶν*] Triclinius conject. *τῶν πάντων*: Wecklein, *πάντων*: Nauck, *τῶν πάντων*.—*δύναμιν* L, with *•σ•* over *μ* from the first hand. 606 *ὑπερβασία* r. Meineke con-

(1) If *κόνις* be right, *κόνις θεῶν τῶν νεπτέρων* is the dust, belonging (due) to the gods infernal, which Antigone strewed on her brother's corpse; it is *φονία*, because the corpse was gory. The strongest point in favour of *κόνις* is that it is in harmony with the following words, *λόγου τ' ἀνοία καὶ φρενῶν ἐρινύς*. The whole sense then is: 'She, too—the last hope of the race—is now to die,—for a handful of blood-stained dust (*i.e.*, for a slight, yet obligatory, act of piety towards her slain brother)—and for those rash words to Creon,—the expression of her frenzied resolve.' On the other hand, the objection to *κόνις* is the verb *καταμῶ*, which implies the metaphor of reaping. (See Appendix.) The proposed version, 'covers,' is impossible, and, if possible, would be unsuitable. What we want is a verb meaning simply 'destroys,' or 'dooms to death.' Now it is true that Greek lyric poetry often tolerates some confusion of metaphor (see on v. 117, and cp. *O. T.* p. lviii): the question is whether this example of it be tolerable. Prof. Tyrrell holds that it is excused by the tumult of feeling in the mind of the Chorus. That is, the metaphor of a young life 'mowed down' is not completed by a mention of the *agent*, the Destroyer: it is swiftly succeeded in the speaker's thought by a dramatic image of the *cause*, Antigone sprinkling the dust, and defying Creon. This is conceivable; but it is at least extremely bold.

(2) If we read *κοῖτις*, then *καταμῶ* is appropriate, and *φονία* also has a more evident fitness. The great objection is the want of unison with *λόγου τ' ἀνοία καὶ φρενῶν ἐρινύς*. If the *τ'* after *λόγου* means

'both,' the *κοῖτις νεπτέρων* is the deadly agency as seen in the girl's rash speech and resolve: if the *τ'* means 'and,' it is an agency to which these things are super-added. On either view the language is awkward. This must be set against the gain in unity of metaphor.

It has further been urged against *κοῖτις* that the word is too homely. This may be so; but we lack proof. *κοῖτις* seems to have been a large curved knife, known to the Greeks chiefly as (a) a butcher's or cook's implement, (b) an oriental military weapon. It does not follow, however, that the effect here would be like that of 'chopper,' or of 'scimitar,' in English. The dignity of a word may be protected by its simplicity; and *κοῖτις* is merely 'that which cuts.' Pindar was not afraid of homeliness when he described a chorus-master as a *κρατήρ*, or an inspiring thought as an *ἀκόντα* (cp. *O. C.* 1052 n.). Nicander could say, of the scorpion, *τοῖσι δὲ κέντροισι κοῖτις* (*Ther.* 780). If *κοῖτις* be right, the change to *κόνις* may have been caused, not by a misreading of letters, but by mere inadvertence,—the copyist having the word *κόνις* in his thoughts at the moment: it has already occurred frequently (247, 256, 409, 429).—See Appendix.

603 *λόγου...ἀνοία*, folly shown in speech (defining gen.),—Antigone's answer to Creon (450 ff.): cp. 562 (*δύουσι*), 383 (*ἀφροσύνη*). *φρενῶν ἐρινύς*, an erinyes of (or in) the mind: *i.e.* the infatuated impulse which urged Antigone to the deed is conceived as a Fury that drove her to her doom. Schol. *δτι οὐκ ἐπὶ τῇσιν ἀπὸ τῶν ἐρινύων...τοῦτο τετέλληκεν*.

604 *τεῶν*, epic and Ion. (Hom., Hes.,

2 τὰν οὐθ' ὕπνος αἰρεῖ ποθ' ὁ *πάντ' ἀγρεύων,
 3 οὔτε θεῶν *ἄκματοι μῆνες, ἀγήρως δὲ χρόνῳ
 4 δυνάστας κατέχεις Ὀλύμπου μαρμαρόεσσαν αἴγλαν. 610
 5 τό τ' ἔπειτα καὶ τὸ μέλλον
 6 καὶ τὸ πρὶν ἐπαρκέσει

ject. *ὑπερβασίς* (Pallis *ὑπερβίος*) *ἀν.* Nauck, *ἀν παρβασία*.—*κατάσχοι* L, and so almost all the later MSS.: E seems to be alone in *κατάσχη*. 606 *παντογήρως* L, with gl. *αἰώνιος* above by S. The letters *γηρ* are underlined. *παντογήρως* was also read by the Scholiast. *πανταγήρως* A.—Bamberger conject. *παντοθήρως*. Schneidewin,

Her., Pind., etc.); admitted by Aesch. and Eur. in lyrics.—*δυνάσιν*: cp. 951. A poetical form used by Pind., Eur. (in dial. as well as in lyr.), etc.—*κατάσχοι*. Epic usage admits the optat. (without *ἀν*) where an abstract possibility is to be stated, as *Il.* 19. 321 οὐ μὲν γὰρ τι κατώτερον ἄλλο πάθοιμι, 'for I could not (conceivably) suffer anything worse.' The Homeric instances are chiefly in negative sentences (*Od.* 3. 231 being a rare exception, *ρεῖα θεός γ' ἐθέλων καὶ τηλόθεν ἄνδρα σῶσαι*). Attic verse affords some certain examples,—all in negative sentences, or in questions when (as here) a negative answer is expected. So Aesch. *P. V.* 291 οὐκ ἔστιν ὅτ' | μελὶνα μοῖραν νείμαι' ἢ σοί. Other instances are Aesch. *Ch.* 172, 595; *Ag.* 620; Eur. *Alc.* 52. Our passage is undoubtedly another genuine instance, and the attempts to alter it (see cr. n.) are mistaken. Attic prose, on the other hand, supplies no trustworthy example: in most of those which are alleged *ἀν* should be supplied. I have discussed this question in *O. C.*, Appendix on v. 170, p. 273.—Men may overstep their due limits: but no such *ὑπερβασία* can restrict the power of Zeus. He punishes the encroachment.

606 The MS. *παντογήρως* is unquestionably corrupt. Sleep, the renewer of vigour, could not be described as 'bringing old age to all.' Nor can the epithet be explained as 'enfeebling all,' in the sense of 'subduing them'; nor, again, as 'attending on all, even to old age.' The neighbourhood of *ἀγήρως* is not in favour of *παντογήρως*, but against it; in the case of *παντοπῶρος*—*ἄπορος* (360), and of *ὑψίπολις*—*ἄπολις* (370), there is a direct contrast between the two words. Either *πάντ' ἀγρῶν* or *πανταγρῆς* (see cr. n.) would be good, if *οὐτ'* could be taken from the next verse, and added to this.

But *οὐτ'* clearly belongs, I think, to the next verse,—as will be seen presently. Bamberger proposed *παντοθήρως*, or *παντόθης*. The former would be a subst. like *ἰχθυοθήρως*, 'fisherman,' *ὄρνιθοθήρως*, 'fowler': the latter (which I should prefer), an adj. like *πολύθης*, 'catching much' (*Heliodorus* 5. 18), *εὐθής*, 'having good sport.' *παντόθης* would suit the sense well. But its probability depends on the way in which we conceive the corrupt *παντογήρως* to have arisen. It is evident that the genuine *ἀγήρως* in the next line had something to do with it. It seems most likely that the eye of the transcriber who first wrote *παντογήρως* had wandered to *ἀγήρως*, and that by a mere inadvertence he gave a like ending to the earlier word. Now this might most easily have happened if the sixth letter of the earlier series had been Γ, but would obviously have been less likely if that letter had been Θ. I therefore think it more probable that *παντογήρως* arose from *πάντ' ἀγρεύων* than from *παντόθης*. It is immaterial that the last four letters of the latter are nearer to the MS., since, on the view just stated, the transcriber's error arose from the fact that the consecutive letters *ἀγ* were common to *ἀγρεύων* and *ἀγήρως*, and that, from these letters onwards, he accidentally copied *ἀγήρως*. It may be added that such an error would have been easier with a separate word like *ἀγρεύων* than with the second part of a compound like *παντόθης*.—The verb *ἀγρεύω*, 'to catch' (common both in verse and in prose) is used by Soph. in fr. 507.—Soph. was thinking of *Il.* 14. 244 ff. (*Ἵππος speaking to Hera*), *ἄλλων μὲν κεν ἔγωγε θεῶν αἰεγερετάων | ρεῖα κατευνησάμην...* | *Ζηρὸς δ' οὐκ ἂν ἔγωγε Κρονίονος ἄσσαν ἱκοίμην, | οὐδὲ κατευνησάμην, ὅτε μὴ αὐτὸς γε κελείναι.*

607 The MS. *οὐτ' ἀκάματοι θεῶν* should answer metrically to δ18 *εἰδοῖσι δ'*

That power which neither Sleep, the all-ensnaring, nor the untiring months of the gods can master; but thou, a ruler to whom time brings not old age, dwellest in the dazzling splendour of Olympus.

And through the future, near and far, as through the past,

πάντ' ἀγρευτάς. Wolff, πανταγρεύς. Wecklein, πάντ' ἀγρών (and formerly πάντ' ἀφαιρών). Semitelos, πάντ' ἀγρώσσων. 607 οὐτ' ἀκάματοι θεῶν MSS. Hermann conject. οὐτε θεῶν ἀκμητοί. See Appendix. 608 The first hand in L wrote ἀγήρωι: an early corrector changed ι to σ. Most of the later MSS. have ἀγήρωσ, but a few ἀγήρω. 612 ἐπαρκέσει] ἐπικρατεῖ Koechly, which Nauck

οὐδὲν ἔρπει. Far the best emendation is οὐτε θεῶν ἀκάματοι (Hermann ἀκμητοί). This supposes merely a transposition of two words, of which L affords undoubted instances (cp. on 107), and the very natural development of ἀκάματοι out of the rarer form ἀκμητοί. For the latter cp. *Hom. hymn. Apoll.* 520 ἀκμήτους δὲ λόφον προσέβαν ποσσίν. The word θεῶν seems to me clearly genuine. Many recent editors have condemned it, because Zeus is the marshaller of the seasons (*Il.* 2. 134 Διὸς μεγάλου ἐνιαυτοί, *Od.* 24. 344 Διὸς ὥραι, *Plat. Prot.* 321 A τὰς ἐκ Διὸς ὥρας). How, then, could the poet say that Zeus is not subdued by 'the months of the gods'? The simple answer is that the term θεῶν is not opposed to Zeus, but includes him. Though Zeus (the Sky Father) was more especially the ταμίης ὥρων, that function can also be ascribed to the gods collectively: see e.g. *Plat. Legg.* 886 A οὐκοῦν, ὃ ξένη, δοκεῖ βῆδιον εἶναι ἀληθεύοντα λέγειν ὡς εἰσι θεοί;—πῶς;—πρῶτον μὲν γῇ καὶ ἥλιος ἄστρα τε τὰ ξύμπαντα καὶ τὰ τῶν ὥρων διακεκοσμημένα καλῶς οὕτως, ἐνιαυτοῖς τε καὶ μηνσὶ διειλημμένα. Cp. *ib.* 809 D, as illustrating another reason which made the phrase θεῶν μήνες so natural—the fact, namely, that the ἐορταί were the land-marks of the Calendar: τίνων δὲ πέρι λέγομεν; ἡμερῶν τάξεις εἰς μηνῶν περιόδους καὶ μηνῶν εἰς ἕκαστον τὸν ἐνιαυτόν, ἵνα ὥραι καὶ θυγαῖαι καὶ ἐορταὶ τὰ προσήκοντα ἀπολαμβάνουσιν ἑαυταῖς ἕκασται... θεοῖς μὲν τὰς τιμὰς ἀποδιδῶσι κ.τ.λ. And, if θεῶν be genuine, then οὐτε belongs to this verse, and we gain a fresh argument against those emendations which would append οὐτ' to v. 606: for οὐτ' | ἀκάματοι θεῶν <νῦν> is certainly not probable. See Appendix.—All the immortals have a life which is not worn out by those

months which they themselves control. The distinction of Zeus is that his *supremacy* over gods and men is unalterable.—ἀκάματοι, untiring in their course: cp. *Il.* 18. 239 ἥλιον δ' ἀκάμαντα: *Eur. fr.* 597 ἀκάμας τε χρόνος.

608 f. I doubt whether the dat. χρόνῳ could be instrumental or causal here ('not made old by time'). It rather seems to be an adverbial dat. of circumstance, 'not growing old with time' (as time goes on). χρόνῳ oft.= 'at length' (*O. C.* 437).—μαρμαρόεσσαν (only here) = μαρμαρέαν. μαρμαίρω and its cognate adj. are applied to any *sparkling* or *flashing* light (as of sun or stars, bright eyes, gleaming metal). Cp. *Il.* 1. 532 ἀτ' αἰγλήεντος Ὀλύμπου. A. Blackwall compares the language of St Paul in 1 Tim. 6. 15 ὁ μακάριος καὶ μόνος δυνάστης... φῶς οὐκ ἔχει ἀπρόσιτον.

611 f. τό τ' ἔπειτα (acc. of duration) is what will immediately follow the *present* moment (cp. *Plat. Parm.* 152 C τοῦ τε νῦν καὶ τοῦ ἔπειτα), and is here distinguished from τὸ μέλλον, the *more distant* future; *Plaut. Pers.* 778 (quoted by Schneid.) *qui sunt, quique erunt* (τὸ ἔπειτα), *quique fuerunt, quique futuri sunt posthac* (τὸ μέλλον). It is much as if we said, 'to-morrow, and for all time.' Many have compared *Eur. I. T.* 1263 τὰ τε πρῶτα | τὰ τ' ἔπειθ' ἃ τ' ἐμελλε τυχεῖν: but even if Seidler's ἃ τ', rather than δα τ', be there the true correction of the MS. δσα τ', the parallelism is not strict, since τὰ ἔπειτα would then mean 'what followed τὰ πρῶτα,' not, 'what is to follow τὰ νῦν.'—καὶ τὸ πρῶν is usu. explained as a compressed form of ὥσπερ καὶ τὸ πρῶν ἐπῆρκεσε: but this is at least much bolder than the examples which are brought to support it, as *Dem. or.* 18 § 31 καὶ τότε καὶ νῦν καὶ ἀεὶ ὁμολογῶ, which would be

7 νόμος ὁδ' οὐδὲν ἔρπει
8 θνατῶν βιότῳ *πάμπολύ γ' ἐκτὸς αἵτας.

ἀντ. β. ἃ γὰρ δὴ πολὺπλαγκτος ἐλπίς πολλοῖς μὲν ὄνασις
ἀνδρῶν, 616

2 πολλοῖς δ' ἀπάτα κουφονόων ἐρώτων.

3 εἰδοῖτι δ' οὐδὲν ἔρπει, πρὶν πυρὶ θερμῷ πόδα τις

4 προσαύσῃ. σοφία γὰρ ἔκ του κλεινὸν ἔπος πέ-
φανται, 621

5 τὸ κακὸν δοκεῖν ποτ' ἐσθλὸν

adopts. 618 ἔρπει MSS.: ἔρπει Heath: ἔρπων Boeckh. 614 πᾶμ[πο]λις L. The later MSS., too, have πᾶμπολις, but Campb. cites πᾶμπολὺν as written by the first hand in one of them (Vat.), and corrected to πᾶμπολιν. πᾶμπολύ γ' Heath. See Appendix. 616 ὄνασις L, the final σ made from ν by an early corrector.

parallel only if it were καὶ νῦν καὶ αἰεὶ καὶ τότε ὁμολογῶ: and νῦν τε καὶ πάλαι δοκεῖ (181) is irrelevant, since πάλαι can take the pres. (279). Rather, perh., ἔπαρκέσει, 'will hold good,' means, 'will be found true,'—both in the future, and if we scan the past.—For τὸ before πρὶν, cp. O. C. 180 ἔτι; προβίβαζε. ἔπαρκέσει, will hold out, hold good,=διαρκέσει: so only here, perhaps, for in Solon fr. 5. 1 δῆμῳ μὲν γὰρ ἔδωκα τόσον κράτος ὅσον ἔπαρκεί, we must surely read ἀπαρκεί, with Coraës.

618 πᾶμπολύ γ' (Heath), for πᾶμ-πολις, is not only the best emendation, but (in my belief) a certain one. I do not know whether it has been noticed that πᾶμπολιν in one of the late MSS. (see cr. n.),—a mere blunder for πᾶμπολις,—forcibly illustrates the ease with which the opposite change of πᾶμπολύ γ' into πᾶμπολις could have occurred. The νόμος, then, is:—'Nothing vast comes to (enters into) the life of mortals, ἐκτὸς αἵτας, free from a curse (cp. ἔξω...αἵτίας, 445)'—without bringing αἵτη. Cp. Plat. Rep. 531 D πᾶμπολυ ἔργον, Legg. 823 B πᾶμπολύ τι πρᾶγμα, ib. 677 E γῆς δ' ἀφθόνου πλῆθος πᾶμπολυ. Too much power, or wealth, or prosperity—anything so great as to be μὴ κατ' ἀνθρώπων—excites the divine φθόνος: the man shows ὕβρις, and this brings αἵτη. Cp. Her. 7. 10 ὁρᾷς τὰ ὑπερέχοντα ζῷα ὡς κεραυνοὶ ὁ θεὸς οὐδὲ ἐξ φαντάζεσθαι, τὰ δὲ σμικρὰ οὐδὲν μιν κνίζει; ὁρᾷς δὲ ὡς ἐς οἰκηματα τὰ μέγιστα αἰεὶ καὶ δένδρεα τὰ τοιαῦτα ἀποσκήπτει τὰ βέλεα; φιλέει γὰρ ὁ θεὸς τὰ ὑπερέχοντα πάντα κολοῦειν. Diog. L. 1. 3. 2 (Zeus) τὰ μὲν ὑψηλὰ

ταπεινῶν, τὰ δὲ ταπεινὰ ὑψηλῶν. Soph. fr. 320 καλὸν φρονεῖν τὸν θνητὸν ἀνθρώπου ἴσα.—ἔρπει: cp. Ai. 1087 ἔρπει παρὰλλὰ ταῦτα (come to men): for the dat., cp. above, 186. The inf. ἔρπειν would be admissible after οὐδὲν, since this is not a precept (like μὴ πλουτεῖν ἀδίκως), but a statement of fact. In 706 L has ἔχει by mistake for ἔχειν, and such errors are frequent. And δοκεῖν in 622 might seem to recommend ἔρπειν here. Yet ἔρπει seems right. For this is not what the νόμος says,—as δοκεῖν in 622 depends on ἔπος πέφανται, and δράσαντι παθεῖν in Aesch. Cho. 313 on μῦθος...φωνεῖ. The constant fact, οὐδὲν ἔρπει, is the νόμος. Cp. Ph. 435 λόγῳ δέ σ' ἐν βραχεὶ | τοῦτ' ἐκδιδάξω· πόλεμος οὐδὲν' ἀνδρ' ἐκὼν | αἰρεῖ πονηρόν.—πᾶμπολις is impossible. For the attempts to explain it, and for other conjectures, see Appendix.

616—626 δ' γὰρ δὴ κ.τ.λ. The γὰρ introduces an explanation of the law just stated. 'No inordinate desire comes to men without bringing αἵτη. For hope, which can be a blessing, can also be a curse, by luring a man to pursue forbidden things; and then he sins blindly, till the gods strike him. The gods cause him to mistake evil for good; and his impunity is of short duration.' Creon is destined to exemplify this. πολὺπλαγκτος, roaming widely—as a mariner over unknown seas—in dreams of the future. Soph. was perh. thinking of Pind. O. 12. 6 αἶ γε μὲν ἀνδρῶν | πόλλ' ἀνω, τὰ δ' ἀδ' κάτω ψεύδη μεταμῶνια τάμνοισι κυλινδόντ' ἐλπίδες, 'at least, the hopes of men are

shall this law hold good: Nothing that is vast enters into the life of mortals without a curse.

For that hope whose wanderings are so wide is to many ^{and anti-}men a comfort, but to many a false lure of giddy desires; and the disappointment comes on one who knoweth nought till he burn his foot against the hot fire.

For with wisdom hath some one given forth the famous saying, that evil seems good, soon or late,

ἄνασις Bruck. **619** *προσαύση* L, with *αἰρεῖ* (i.e. *προσαίρει*) written above by an early hand. The later MSS. have *προσαύση*, *προσψαύση*, *προσαίρη*, and *προσάρη*. **620** *σοφία* L, with *ι* written over *α* by a late hand. *σοφίας* r. **621** *πέφανται*] In L the *ν* has been erased. **622** *ποτ'*] Wecklein

oft tossed up and down, ploughing a sea of vain deceits.'—*πολύπλαγκτος* might also be act., 'causing men to err greatly'; but this is less fitting here.

616 *πολλοῖς μὲν ἄνασις*, by cheering them, and inciting to worthy effort. This clause is inserted merely for the sake of contrast with the next. When Greek idiom thus co-ordinates two clauses, the clause which we should subordinate to the other is that which has *μέν*; as here, 'though a blessing to many.' So *O. C.* 1536 (n.), *εὖ μὲν ὀφέ δ'*, 'late, though surely.'

617 *ἀπάτα... ἐρώτων*. The gen. is best taken as subjective, a cheating (of men) by desires; i.e., *ἐρώτες ἀπατώσι*. The *ἐλπίς* is such an *ἀπάτη*, because it ends in that. If the gen. were objective, the sense would be *ἐλπίς ἀπατᾷ ἐρωτας*. This is equally possible, but hardly so natural. In 630, *ἀπάτας λεχέων*, the gen. is neither of these, but one of relation (a deceiving of him about his marriage). Cp. *Hes. Op.* 460 *νεωμένην οὐ σ' ἀπατήσῃ*, when ploughed again, the soil will not disappoint thee.—*κουφονόων*: see on 342.

618 *εἰ*. The *ἀπάτη*, or final frustration of his desires, *ἐρπεί*, creeps on him, *οὐδὲν εἰδότε*, knowing nothing. Others construe, *οὐδὲν ἐρπεί εἰδότε*, nothing comes to him aware of it; i.e. he understands the true meaning of nothing that happens to him. This is somewhat forced; and that *οὐδὲν* is object to *εἰδότε* is confirmed by *Antiphon or.* 1 § 29 *οἱ δ' ἐπιβουλευόμενοι οὐδὲν ἴσασιν πρὶν ἐν αὐτῷ ὥσι τῷ κακῷ γ' ᾄδῃ*. Cp. *Ai.* 964 *τάγαθον χερσὶν | ἔχοντες οὐκ ἴσασιν, πρὶν τις ἐκβάλῃ*.

619 *πρὶν... προσαύση*. Attic, like epic, poetry can use simple *πρὶν*, instead of

πρὶν ἂν (308), with subjunct.: so *Ai.* 965 (see last n.), *Ph.* 917, *Tr.* 608, 946, etc.—*προσαύση* (only here), 'burn against.' The simple verb occurs *Od.* 5. 490 *ἵνα μὴ ποθεν ἄλλοθεν αἰοί (sc. πῦρ), 'kindle.'* Attic had *ἐναύω*, 'kindle,' and *ἀφάω*, 'parch.' The image here seems to be that of a man who walks, in fancied security, over ashes under which fire still smoulders (cp. *Lucr.* 4. 927 *cinere ut multo latet obrutus ignis*, *Hor. c. 2. i. 7 incedis per ignes Suppositos cineri doloso*). There was a prov., *ἐν πυρὶ βέβηκας* (*Suidas*, etc.).—*πόδα*: cp. *Aesch. Ch.* 697 *ἐξω κομίζων ὀλεθρίου πηλοῦ πόδα*: *P. V.* 263 *πημάτων ἐξω πόδα | ἔχει* (and so *Ph.* 1260 *ἐκτός κλαυμάτων*, *Eur. Her.* 109 *ἐξω πραγμάτων*).—Some render *προσαύση* 'bring to,' assuming an *αἰω* equiv. in sense to *αἰρω*; but the evidence for this is doubtful: see Appendix.

620 *εἰ σοφία*, modal dat., = *σοφῶς*: cp. *El.* 233 *εὐνοία γ' αὐδῶ*: so *ὀργή* (*O. T.* 405), *θυμῷ* (*O. C.* 659), etc.—*ἐκ τοῦ*, i.e. by some wise man of olden time:—not like the *οὐκ ἔφατις* in *Aesch. Ag.* 369 (alluding to *Diagoras*). Cp. *frag. adesp.* 383 (schol. on *Tr.* 296) *καὶ τοῦτο τοῦτος ἐστὶν ἀνδρὸς ἐμφορονος, | ὅταν καλῶς πράσῃ τις, ἐλπίζειν κακά*. For similar *γνώμαι* in tragic lyrics, cp. *Aesch. Ag.* 750, *Ch.* 313.—*πέφανται*: *Tr.* 1 *λόγος μὲν ἐστ' ἀρχαῖος ἀνθρώπων φανείς*: *O. T.* 525, 848.

622 *εἰ τὸ κακὸν δοκεῖν ποτ'* κ. τ. λ. The sense of *ποτέ* here is not 'sometimes,' but 'at one time or another,' 'at length,' as *Ph.* 1041 *ἀλλὰ τῷ χρόνῳ ποτέ*. A moment arrives when he makes the fatal error. *ἀτῇ* (*δάω*), as the heaven-sent influence that leads men to sin, is properly 'hurt done to the mind.' *Milton, Samson*

- 6 τῷδ' ἔμμεν ὅτ' φρένας
7 θεὸς ἄγει πρὸς ἄταν·
8 πρᾶσσει δ' ὀλίγιστον χρόνον ἐκτὸς ἄτας. 625

ὃδε μὴν Αἴμων, παίδων τῶν σῶν
νέατον γέννημ'· ἄρ' ἀχνύμενος
τῆς μελλογάμου
τάλιδος ἦκει μόρον Ἀντιγόνης,
ἀπάτας λεχέων ὑπεραλγῶν; 630

ΚΡ. τάχ' εἰσόμεσθα μάντεων ὑπέρτερον.
ὦ παῖ, τελείαν ψῆφον ἄρα-μὴ κλύων
τῆς μελλονύμφου πατρὶ λυσσαίνων πάρει;

conject. τότ'. 625 ἔμμεν L: ἔμμεν Brunck. 625 ὀλίγιστον (sic) L, ως having been made from οσ: the accent on ι is crossed out. ὀλιγοστόν γ. ὀλίγιστον Bergk. 628 ε. ἄρ' (sic) ἀχνύμενος | τῆς μελλογάμου νύμφης | τάλιδος ἦκει μόρον Ἀντιγόνης L:

1676 Among them he a spirit of phrenesy sent, Who hurt their minds. Cp. βλαψί-φρων, φρενοβλαβής. Il. 19. 137 ἄλλ' ἐπεὶ δασάμην, καὶ μεν φρένας ἐξέλετο Ζεὺς. Theognis 403 σπεύδει ἄνθρωπος, κέρδος διζήμενος, ὃν τινα δαίμων | πρόφρων εἰς μεγάλην ἀμπελακίην παράγει, | καὶ οἱ ἔθηκε δοκεῖν, ἃ μὲν ἢ κακά, ταῦτ' ἀγάθ' εἶναι, | εὐμαρέως, ἃ δ' ἂν ἢ χρήσιμα, ταῦτα κακά. Lysurgus in *Leocr.* § 92 οἱ γὰρ θεοὶ οὐδὲν πρότερον ποιοῦσιν ἢ τῶν πονηρῶν ἀνθρώπων τὴν διάνοιαν παράγουσι· καὶ μοι δοκοῦσι τῶν ἀρχαίων τινὲς ποιητῶν ὥσπερ χρησμοὺς γράψαντες τοῖς ἐπιγιγνομένοις ταῦτα τὰ λαμβεῖα καταλιπεῖν· ὅταν γὰρ ὀργῇ δαιμόνων βλάβη τινα, | τοῦτ' αὐτὸ πρῶτον, ἐξαφαιρεῖται φρενῶν | τὸν νοῦν τὸν ἐσθλόν, εἰς δὲ τὴν χεῖρ τρέπει | γνώμην, ἐν' εἰδῇ μηδὲν ὧν ἀμαρτάνει. The schol. on our verse quotes an unknown poet's lines, ὅταν δ' ὁ δαίμων ἀνδρὶ πορσύνῃ κακά, | τὸν νοῦν ἐβλάψῃ πρῶτον, ὧ βουλευέται. ('Quem Iuppiter vult perdere, dementat prius.' See n. in Appendix.)—The epic ἔμμεν (used also by Pind. and Sappho) occurs nowhere else in tragedy.

625 ὀλίγιστον, a superl. used not only in epic poetry but also by Attic writers (as Ar. and Plat.), is right here. The MS. ὀλιγοστόν cannot be defended by Ar. *Pax* 559 πολλοστῷ χρόνῳ, which is merely another form of πολλοστῷ ἔτει (Cratinus jun. *Χείρ.* 1); i.e. πολλοστός has its proper sense, 'one of many' (*multesimus*), and the χρόνος, like the ἔτος, is conceived

as the last of a series. So ὀλιγοστός χρόνος would mean, not, 'a fraction of time,' but, 'one in a small number of χρόνοι' or periods. In Arist. *Metaph.* 9. 1. 14 most MSS., and the best, have ὀλιγοστόν...χρόνον: while Ab (cod. Laur. 87. 12) is the only MS. cited in the Berlin ed. (p. 1053 a 9) for ὀλιγοστόν. And otherwise ὀλιγοστός occurs only in later Greek, as Plut. *Antion.* 51 καταβὰς ὀλιγοστός, 'having gone to the coast with a small retinue'; *Caes.* 49 ὀλιγοστῷ τοσαύτην ἀμυνομένῳ πῶλιν 'fighting so great a State with a small force.'—πράσσει...ἐκτὸς ἄτας, like πράσσει καλῶς: so πράσσειν κατὰ νοῦν (Plat. *Rep.* 366 B, Ar. *Eq.* 549). ἄτας is here 'calamity' (as in 584, 614), while in the last verse ἄταν is rather 'infatuation.'—Donaldson changed ἄτας here to ἀλγους, because the strophe (614) also ends with ἐκτὸς ἄτας. On the other hand Dindorf ejects ἐκτὸς ἄτας from 614 (leaving a lacuna). But I believe ἐκτὸς ἄτας to be genuine in both places, as οὐδὲν ἔρπει also is both in 613 and in 618. We have to remember, first, that Soph. (like other ancient poets) easily tolerated repetition of words (see on *O. C.* 554); secondly, that tragic lyrics could admit refrains, and might, by a kindred instinct, permit such verbal echoes as these.

626 ε. μὴν instead of the usu. καὶ μὴν (526).—νέατον, 'youngest and last,' Megareus being dead (1303): cp. 807 τὰν νεάταν ὀδόν; so 808, *At.* 1185. As applied

to him whose mind the god draws to mischief; and but for the briefest space doth he fare free of woe.

But lo, Haemon, the last of thy sons;—comes he grieving for the doom of his promised bride, Antigone, and bitter for the baffled hope of his marriage?

Enter HAEMON.

CR. We shall know soon, better than seers could tell us.—My son, hearing the fixed doom of thy betrothed, art thou come in rage against thy father?

over τάλιδος S has written τῆς νύμφης. Triclinius omitted the words τῆς μελλογάμου νύμφης. Brunk was the first who saw that νύμφης only should be deleted. 630 λέχων L. 633 λυσσαίνων Schol. in L, γρ. θυμαίνων.—Meineke conject. δασμενών: Semitelos, πατέρα δεινάσων.

to a person, νέας could not be said of a sole survivor unless he was also the latest-born. γέννημ': cp. 471 n.—ἀχνύμενος with μόρον as internal acc.: cp. II. 5. 361 ἀχνόμενος ἔλκος.

628 In the ms. reading (see cr. n.) νύμφης is a gloss on τάλιδος: but τῆς μελλογάμου should be retained. Except in the lexicons, τάλις occurs only here and in a verse of Callimachus, αὐτίκα τὴν τάλιν παιδί σὺν ἀμφιθαλεῖ, quoted by the Schol., who says, τάλις λέγεται παρ' Αἰολεῦσιν ἡ ὀνομασθεῖσά τινι νύμφη. Hesychius has, τάλις: ἡ μελλογάμος παρθένος καὶ κατονομασμένη τινί· οἱ δὲ γυναῖκα γαμετήν· οἱ δὲ νύμφην. This shows that τάλις could mean, not only an affianced bride, but also a bride after marriage: just as νύμφη can mean either. The epithet τῆς μελλογάμου is not, then, superfluous; and τῆς μελλονύμφου in 633 is no argument against it. On the other hand τάλιδος, without the epithet, would have a crude effect. A passage in Pollux (3. 45) has been taken to prove that he had τῆς μελλογάμου in his text. It does not prove this,—nor the reverse. τῆς μελλογάμου in Pollux should be (as Semitelos saw) τὴν μελλογάμον, and we should refer his words solely to v. 633. His point is simply that ἡ μελλονύμφος is more correct than ἡ μελλονύμφη.—Curtius connects τάλις with τέρ-ην, tender; θρόνα, flowers: Sanskrit *lāt-unā-s*, youthful, tender, *lāl-unī*, girl, young woman. He supposes the first idea to be that of a plant sprouting or blossoming (cp. θάλος). This at least agrees well with what we know as to the usage of τάλις.

630 ἀπάτας (gen. sing.) λεχίων, a de-

ceit practised on him, a disappointment, in regard to his marriage. The gen. λεχίων is one of relation, helped, perhaps, by the idea of privation (as if ἀπάτη were ἀποστέρησις).

631—780 Third ἐπεισόδιον. Haemon vainly intercedes with his father. They quarrel, and the son abruptly leaves the scene (765). Creon then commands that Antigone shall at once be immured in a rocky vault.

631 μάντεων ὑπέρτερον = βέλτιον ἢ μάντεϊς ἴσασιν (and better, therefore, than they could tell us). Schol. ὁ λόγος παροιμακῶς, ὅποτε μὴ στοχασμῷ χρώμεθα, ἀλλ' αὐτόπται τῶν πραγμάτων γινόμεθα. Eur. H. F. 911 ΑΓ. ἄλαστα τὰν δόμοισι.—XO. μάντιν οὐχ ἕτερον ἄξομαι, 'I will not bring a seer, other than myself' (cp. O. T. 6), i.e. 'I need no seer to tell me that':—imitated by the author of the *Rhesus* 949 σοφιστὴν δ' ἄλλον οὐκ ἐπάξομαι, who also has 952 ᾗδ' ἤδη τὰδ'· οὐδὲν μάντεως ἔδει φράσαι. Cp. O. C. 403.

632 εἰ τελείαν announces that he will not yield.—ψήφον: cp. 60.—ἄρα μὴ, like μὴ, 'can it be that...?' El. 446.—τῆς μελλονύμφου: for the gen., cp. Thuc. 1. 140 τὸ Μεγαρέων ψήφισμα, and n. on 11.—λυσσαίνων, the reading of the MSS., is a word not extant elsewhere, but as correctly formed as ὀργαίνων, χαλεπαίνων, etc. At first sight it seems too strong: λύσσα is 'raving.' But a certain vehemence of language characterises Creon (cp. 280 ff.). Instead of saying merely, 'have you come here in displeasure?', he says, 'have you come here to storm at me?' As σοὶ μὲν shows, there is a tacit contrast with the sisters: he had described Ismene as λυ-

ἢ σοὶ μὲν ἡμεῖς πανταχῇ δρώντες φίλοι;

ΑΙΜΩΝ.

- πάτερ, σός εἰμι· καὶ σύ μοι γνώμας ἔχων 635
 χρηστὰς, ἀπορθοῖς, αἷς ἔγωγ' ἐφέψομαι.
 ἐμοὶ γὰρ οὐδεὶς *ἀξιόσεται γάμος
 μείζων φέρεσθαι σοῦ καλῶς ἡγουμένου.
 KP. οὕτω γάρ, ὦ παῖ, χρή διὰ στέρνων ἔχειν, 640
 γνώμης πατρώας πάντ' ὀπισθεν ἐσάναι.
 τούτου γὰρ οὐνεκ' ἄνδρες εὐχονται γονὰς
 κατηκόους φύσαντες ἐν δόμοις ἔχειν,
 ὥς καὶ τὸν ἐχθρὸν ἀνταμύνονται κακοῖς,
 καὶ τὸν φίλον τιμῶσιν ἐξ ἴσου πατρί.
 ὅστις δ' ἀνωφέλητα φυτύνει τέκνα, 645
 τί τόνδ' ἂν εἰποῖς ἄλλο πλὴν αὐτῷ πόνους

635 μοι] L has μου, the *v* being joined to the following *γ*, as *ι* would not have been. μοι r. 637 ἀξίως ἐσται L. As the letters *εσ* are contracted into one character somewhat like *ε*, L's reading is even nearer than it looks in our type

σῶσαν (492). I therefore think *λυσσαίνων* genuine, and a finer reading than the variant noted in L, *θυμαινών*. The latter word is used by Hesiod, and in Attic comedy. Some recent edd. place it in the text.

634 σοὶ μὲν: cp. 498.—πανταχῇ δρώντες, 'however I may act.' *Ai.* 1369 ὡς ἂν ποιήσῃς, πανταχῇ χρηστός γ' ἐσεῖ. *Her.* 9. 27 πάντῃ γὰρ τεταγμένοι (wherever we may be posted) *πειρησόμεθα εἶναι χρηστοί*: id. 8. 110 πάντως ἐτοιμοὶ ἦσαν λέγοντι *πειθεσθαι* ('ready in every case').

635 *ε. σός*: cp. *O. C.* 1323.—γνώμας ἔχων *χρηστός*, having good counsels, ἀπορθοῖς (αὐτάς) μοι, thou settest them before me as rules. ἀπορθῶν (a rare word) means, like ἀπευθύνω, (1) 'to straighten out,' and then (2) 'to guide in a straight course.' *Plat. Legg.* 757 E (praying the gods) ἀπορθοῦν τὸν κλήρον πρὸς τὸ δικαιοτάτον, 'to direct the lot (for magistracies) in the best interests of justice.' Here the γνώμαι are the κανόνες, *regulae*, which are to guide the youth's course: cp. fr. 430 ὥστε τέκνονος | παρὰ στάθμην ἰόντος ὀρθοῦται κανών. *Eur. El.* 52 γνώμης πονηροῖς κανόνω ἀναμετρούμενος | τὸ σῶφρον.—Others understand: (1) ἀπορθοῖς γνώμας μοι, thou guidest *my* views, χρηστὰς ἔχων, having good views (of thine

own). Or (2) 'Having good views, thou guidest me,' supplying *με* with ἀπορθοῖς (like *O. T.* 104 ἀπευθύνειν πόλιν). But μοι would then be awkward. Cp. *Plaut. Trin.* 304 (a son to his father) *sarta tecta tua praecepta usque habui mea modestia*.

637 *ε. ἀξιόσεται*, pass.; cp. 210, *O. C.* 581 δηλώσεται, *O. T.* 672 στυγῆσεται (n.). *ἀξ. μείζων φέρεσθαι*, will be esteemed more important to win (cp. 439 ἥσσω λαβεῖν): so *Plat. Theaet.* 161 D ὥστε καὶ ἄλλων διδάσκαλος ἀξιούσθαι δικαίως, 'to be justly ranked as a teacher.' The same use is implied in *Legg.* 917 D ὁπόσῃς ἂν τιμῇς ἀξιῶσῃ τὸ πωλούμενον (at whatever price he may value...).—L's reading, ἀξίως ἐσται, though tenable, seems slightly less probable, when we observe that this adv. is regularly used either (a) with gen., ἀξίως ἐαντῶν, etc., or (b) absol., in such phrases as *Thuc.* 3. 40 κολάσατε... ἀξίως τούτους, 'according to their deserts.' (So *O. T.* 133 ἀξίως='as the case required.') Thus we could say, οὗτος ὁ γάμος ἀξίως ἐσται μείζων φ., 'will deservedly (=on its merits) be a greater prize.' But it is less natural to say, οὐδεὶς γάμος ἀξίως ἐσται μ. φ., 'no marriage will rightly be preferred,' etc., where ἀξίως becomes a mere equiv. for δικαίως or προσήκοντως. The change of ἀξιόσεται into ἀξίως ἐσται would

Or have I thy good will, act how I may?

HAE. Father, I am thine; and thou, in thy wisdom, tracest for me rules which I shall follow. No marriage shall be deemed by me a greater gain than thy good guidance.

CR. Yea, this, my son, should be thy heart's fixed law,—in all things to obey thy father's will. 'Tis for this that men pray to see dutiful children grow up around them in their homes,—that such may requite their father's foe with evil, and honour, as their father doth, his friend. But he who begets unprofitable children—what shall we say that he hath sown, but troubles for

to δξιώσεται, Musgrave's correction.

late MS. (Dresden a, 14th cent.).
grave and Schaefer conject. *ιστάναι*.

646 φυτεύει MSS.: φυττει Brunck.

γρ. πέδας· ὡ' ἦ, ἐμπόδιον, δεσμούς, κώλυμα τοῦ πράττειν δ' βούλεται.

638 μέζων] μέizon is quoted from one

640 ὀπισθεν] ὀπίθεν L.—ἐστάναι] Mus-

643 ἀνταμώνονται L: ἀνταμώνονται r.

646 πόνους] L has a marg. gl. by S, *πόνους*.

have been the easier, since the ordinary fut. was δξιώθησομαι.—σοῦ καλῶς ἡγοῦμ., (with μέζων), than thy good guiding: cp. Her. 1. 34 μετὰ δὲ Σόλωνα οἰχόμενον.—It is a mistake (I think) to detect a mental reserve in the participle ('than thy guiding, if, or when, it is good'). Haemon knows that his one chance of saving Antigone is first to mollify his father, and then to urge the argument from public opinion (688 ff.). His deference is unqualified.

639 γάρ in assent (O. T. 1117).—διὰ στέρνων ἔχειν, lit., 'to be disposed in one's breast,' = φρονεῖν, or διακείσθαι. The phrase differs in two points from others which seem like it. (1) The gen. with διὰ in such phrases regularly denotes a state or act of the mind, whereas στέρνων represents the mind itself. (2) ἔχειν in such phrases is always trans., the intrans. verb being εἶναι. Thus ἔχω τινά (or τι) δι' αἰσχύνης, αἰτίας, ὀργῆς, φυλακῆς, etc. But εἰμι δι' ἡσυχίης (Her. 1. 206), διὰ φόβου (Thuc. 6. 59), δι' ὄχλου (Ar. Eccl. 888). Here οὕτω, going with ἔχειν, shows that the verb is intrans.—not trans., with ταῦτα understood.

640 (One ought to think thus).—that is, ὀπισθεν ἐστάναι πατρ. γνώμης, one ought to place oneself under the guidance of a father's counsel, πάντα, in all things (adv. neut. pl., O. T. 1197 etc.). Thus ἐστάναι depends on χρή,—the indefinite subject of ἔχειν (τινά) being continued with it; and the whole clause explains οὕτω. The image from a soldier posted behind his leader suits the military

tone in which Creon presently enforces the value of discipline (670). Cp. Plat. *Ker.* 471 D εἶτε καὶ ἐν τῇ αὐτῇ τάξει εἶτε καὶ ὀπισθεν ἐπιτεταγμένον. The phrase ὀπισθεν ἐστάναι γνώμης is a poetical equiv. for ἀκολουθεῖν τῇ γνώμῃ (Thuc. 3. 38).—We could also render, 'that all things rank second to a father's will': when ἐστάναι would depend on διὰ στέρνων ἔχειν as = νομίζειν. But ἐστάναι applies to the τάξις of persons more naturally than to the estimation of things: cp. Her. 9. 27 ἵνα δοκῇ ἐπιτηδεύατον ἡμέας εἶναι ἐστάναι (in battle): and the constr. is also less simple. ἰστάναι (which Musgrave proposed) would suit that view better.

643 εἰ ὥς without ἂν, as 760, O. T. 359, and oft.—ἀνταμώνονται, a neutral word: thus Thuc. 2. 67 τοῖς αὐτοῖς ἀμύνεσθαι, to retaliate; but 1. 42 τοῖς ὁμοίοις ἡμᾶς ἀμύνεσθαι, to reward: here κακοῖς defines it.—ἐξ ἰσού πατρί = ὥσπερ ὁ πατήρ (cp. 516): O. C. 171 ἀστοῖς ἴσα χρή μελετᾶν.—The son's part is τοὺς αὐτοὺς ἐχθροὺς καὶ φίλους νομίζειν,—the definition of a ξυμμαχία as dist. from a merely defensive ἐπιμαχία, Thuc. 1. 44. Cp. 523 n.: Pind. *P.* 2. 83 φίλον εἴη φιλεῖν | ποτὶ δ' ἐχθρὸν ἂν ἐχθρὸς ἐὼν λύκοιο δίκαν ὑποθεύσομαι.

646 εἰ ἄλλο is most simply taken as governed by φύσαι, though, if we had ἦ instead of πλην, Greek idiom would rather lead us to supply ποιῆσαι: see on 497, and cp. *Al.* 125 οὐδὲν ὄντας ἄλλο πλην | εἰδὼλ'. This is better than to make ἄλλο object to εἴποις ('what could one say of him,' etc.).—πόνους: cp. 533.—

φῦσαι, πολὺν δὲ τοῖσιν ἐχθροῖσιν γέλων;
 μὴ νῦν ποτ', ὦ παῖ, τὰς φρένας <γ> ὑφ' ἡδονῆς
 γυναικὸς οὐνεκ' ἐκβάλης, εἰδὼς ὅτι
 ψυχρὸν παραγκάλισμα τοῦτο γίγνεται, 650
 γυνὴ κακὴ ξύνεννος ἐν δόμοις. τί γὰρ
 γένοιτ' ἂν ἑλκος μείζον ἢ φίλος κακός;
 ἀλλὰ πτύσας ὥσεί τε δυσμενῇ μέβες
 τὴν παῖδ' ἐν Αἰδου τήνδε νυμφεύειν τιναί.
 ἐπεὶ γὰρ αὐτὴν εἶλον ἐμφανῶς ἐγὼ 655
 πόλεως ἀπιστήσασαν ἐκ πάσης μόνῃν,
 ψευδῇ γ' ἐμαυτὸν οὐ καταστήσω πόλει,
 ἀλλὰ κτενῶ. πρὸς ταῦτ' ἐφνυμνείτω Δία
 ξύναιμον· εἰ γὰρ δὴ τά γ' ἐγγενὴ φύσει
 ἄκοσμα θρέψω, κάρτα τοὺς ἐξω γένους. 660

648 μὴ νῦν L: μὴ νῦν Aldus (μὴ τοι νῦν A).—τὰς φρένας ὑφ' ἡδονῆς L. The γ' inserted after φρένας in some later MSS. was a conjecture of Triclinius. See

γέλων: cp. *El.* 1153 γελῶσι δ' ἐχθροί: *Al.* 79 οὐκ οὐ γέλως ἡδιστος εἰς ἐχθροὺς γελᾶν; 961 οἱ δ' ὄν γελῶντων κάπνιχαιρόντων κακοῖς.

648 τὰς φρένας γ'. Recent edd. have usually scorned the simple insertion of γε, by which Triclinius healed the metre. But it should be noticed that γε may emphasise τὰς φρένας ἐκβάλης, and not merely τὰς φρένας: cp. 747: *O.C.* 1278 τοῦ θεοῦ γε προστάτην, where γε emphasises the whole phrase, not merely the word θεοῦ. The deprecatory force of γε, as seen in μὴ σύ γε (*O.C.* 1441 n.), also recommends it, even when we have not σύ. Cp. *Eur. Hipp.* 503 καὶ μὴ γε πρὸς θεῶν, εὐ λέγεις γάρ, αἰσχρὰ δέ, | πέρα προβῆς τῶνδ'. Without, then, thinking φρένας γ' certain, I think it far more probable than the next best remedy, φρένας σύ γ' ἡδονῇ. As to a third conjecture, σύ γ' ἡδονῆς, the phrase οὐνεκα ἡδονῆς γυναικὸς (pleasure in her) would be very awkward. Some strange emendations have been proposed: see Appendix.—φρένας...ἐκβάλης, cast off the restraint of reason, as *O.T.* 611 φίλον... ἐσθλὸν ἐκβαλεῖν, *O.C.* 631 εὐμένειαν ἐκβάλῃ (reject friendship). The first idea is that of casting out of house or land, banishing. Somewhat similar is *Plat. Crito* 46B τοὺς δὲ λόγους, οὓς ἐν τῷ ἐμ-προσθεν ἔλεγον, οὐ δύναμαι νῦν ἐκβαλεῖν (reject). Cp. 683.—ὑφ' ἡδονῆς: *Al.* 382

ἡ ποὺ πολὺν γέλωθ' ὑφ' ἡδονῆς ἀγεις. Here the word denotes sensuous impulse: cp. *Eur. Ph.* 21 ἡδονῇ δοῦς: *Thuc.* 3. 38 ἀκοῆς ἡδονῇ ἡσώμενοι.

650 ψυχρὸν, frigid, joyless: *Eur. Alc.* 353 ψυχρὰν μέν, ὀμαι, τέρψιν.—παραγκάλισμα: so *Tr.* 540 ὑπαγκάλισμα (of a wife); and so ἀγκάλισμα, ἐναγκάλισμα. The neuter gives a contemptuous tone. Cp. 320 ἀλάχημα, 756 δοῦλευμα. *Eur. Or.* 928 τάνδον οἰκουρήματα (of women), *Aesch. Ag.* 1439 Χρυσήϊδαν μείλιγμα (Agamemnon).

651 τ. δόμοις. For the full stop after the 5th foot cp. *O.T.* 800.—ἑλκος, esp. an ulcer; said in *Il.* 2. 723 of a serpent's venomous bite; hence fitting here in ref. to the false friend, the ἐχθρὸς in the house (531). So civil strife (στάσις ἐμφυλός) is described by Solon as πάση πόλει...ἑλκος ἀφυκτον (4. 17).—φίλος is any one near and dear to us; the masc. is used, though the reference is to a wife, because the thought of domestic treason is put in the most general way: so (though with ref. to a woman) 464 κατθανῶν, 496 ἀλούς. Cp. *Eur. Alc.* 355 ἡδὺ γὰρ φίλους | κὰν νυκτὶ λεύσσειν, ὄντιν' ἂν παρῇ χρόνος (Admetus speaking of his wife: we might read φίλος).

658 πτύσας, with loathing: *Aesch. P.* V. 1069 (speaking of treason) κοῦκ ἐστὶ νόσος | τῆσδ' ἥτιν' ἀπέπτυσα μᾶλλον.—ὥσεί

himself and much triumph for his foes? Then do not thou, my son, at pleasure's beck, dethrone thy reason for a woman's sake; knowing that this is a joy that soon grows cold in claspings arms,—an evil woman to share thy bed and thy home. For what wound could strike deeper than a false friend? Nay, with loathing, and as if she were thine enemy, let this girl go to find a husband in the house of Hades. For since I have taken her, alone of all the city, in open disobedience, I will not make myself a liar to my people—I will slay her.

So let her appeal as she will to the majesty of kindred blood.. If I am to nurture mine own kindred in naughtiness, needs must I bear with it in aliens.

Appendix. 656 πάσας L, πάσης τ. 658 ταῦθ' L, with τ written above by an early hand. 659 τὰτ' ἐγγενῇ (from ἐνγενῇ) L, with συγγενῇ written above by S. The later MSS. have τὰτ' or (as A) τὰδ' ἐγγενῇ.—Erfurdt restored τὰ γ'.

τε δυσμενῇ (οὖσαν), and as if she were a foe. For πύσας connected by τε with an adj. in a different case, see n. on 381 σέ γ' ἀπιστοῦσαν... ἀγούσι... καὶ... καθελόντες. In *El.* 234 we have μάτηρ ὥσει τις πιστά: but nowhere in Attic poetry do we find the epic and lyric use of ὥσει τε as merely=ὥσει (*Il.* 2. 780, *Pind.* 1. 44, etc.). And, as we have seen, it is needless to assume it here. Yet supposed difficulties about φίλος and ὥσει τε have led Nauck to propose that vv. 652—654 should be made into two, thus: γένουτ' ὦν ἑλκος μείζον; ἀλλ' ἀποπτύσας | τὴν παῖδ' ἐν Ἄιδου τήνδε νυμφεύειν μέθες.

654 νυμφεύειν here=γαμεῖσθαι, *νυβερε*, as 816. But it also=γαμεῖν, *νυχορεπ* *ducere*: *Eur. I. A.* 461 Ἄιδης νυν, ὡς εἰοικε, νυμφεύσει τάχα.

656 ε. ἀπιστήσασαν: cp. 219.—ψυδῇ: referring to his solemn and public declaration, 184—210.

658 κτενῶ. For the emphatic pause, cp. 72 θάψω, and n. on 46.—πρὸς ταῦτ', after an announcement of resolve, and before a defiant imperative, as *O. T.* 426, *O. C.* 455, *El.* 820, *Aesch. P. V.* 992, *Ar. Ach.* 959 etc. Similarly πρὸς οὖν τὰδε, *Ar. Nub.* 1030.—ἐφ' ὀνομαζέτω, repeatedly invoke (a scornful word): cp. 1305, *O. T.* 1275 n.—Δία ξύναμιον: see on 487.

659 ε. τὰ γ' ἐγγ. φύσει, those who, by birth, are relatives: for the place of the adverbial φύσει, cp. *El.* 792 τοῦ θαρόντος ἀπρίως, *Aesch. P. V.* 216 τῶν παρεστῶτων τότε. For the neut., instead of τοὺς ἐγγενεῖς, cp. *Ph.* 448 τὰ μὲν πανοῦργα καὶ παλυντριβή... τὰ δὲ | δίκαια καὶ τὰ χρήστ'.

—ἄκοσμα, unruly: so of Thersites, *Il.* 2. 213 ὅς β' ἔπεα φρεσὶν ἦσαν ἄκοσμα τε πολλὰ τε ἦδη, | μάψ, ἀτὰρ οὐ κατὰ κόσμον, ἐρίζεμεναι βασιλεῦσιν. Cp. 730.—θρέψω with predicative adj., as 1080, *O. T.* 98, etc.—κάρτα τοὺς ἔγω γ., sc. ἄκόσμως θρέψω. It is needless to supply a more general verb, like ποιήσω: the ruler's relation to his people justifies θρέψω: cp. *O. T.* 1 ὦ τέκνα. 'If I allow my own kindred to be unruly, I shall be obliged to tolerate unruliness in the citizens at large. For my authority as a ruler will be gone.'

661—671. Seidler transposes vv. 663—667, placing them after 671. The object is to bring vv. 668—671 into immediate connection with 662. In this there is one slight grammatical gain; since, as the vv. stand in the MSS., τοῦτον... τὸν ἄνδρα (668) means, 'the man who acts thus' (viz., as described in vv. 666 f.). But the order given in the MSS. is right. The transposition obliterates one of the finest touches in the speech. Creon demands that the obedience of the citizens to the ruler shall be absolute (666 f.). And then he supplements this demand with a remark on the dignity of such obedience. The man who so obeys gives the best proof that he could also rule (668 ff.). Seidler destroys the point of vv. 668 ff. by placing them after 662.

The connection of thought in the whole passage—which is slightly obscured by compression—may be most clearly shown by taking the verses in small consecutive groups. (1) 659 f. If I tolerate disloyalty

ἐν τοῖς γὰρ οἰκείοισιν ὅστις ἔστ' ἀνὴρ
 χρηστός, φανείται καὶ πόλει δίκαιος ὢν·
 ὅστις δ' ὑπερβὰς ἢ νόμους βιάζεται,
 ἢ τοῦπιτάσσειν τοῖς κρατύνουσιν νοεῖ,
 οὐκ ἔστ' ἐπαίνου τοῦτον ἐξ ἐμοῦ τυχεῖν.

665

ἀλλ' ὃν πόλις στήσειε, τοῦδε χρὴ κλύειν
 καὶ σμικρὰ καὶ δίκαια καὶ τάναντία·
 καὶ τοῦτον ἂν τὸν ἄνδρα θαρσοῖν ἐγὼ
 καλῶς μὲν ἄρχειν, εὖ δ' ἂν ἄρχεσθαι θέλειν,
 δορός τ' ἂν ἐν χειμῶνι προστεταγμένον
 μένειν δίκαιον καὶ γὰρ παρὰ τὴν.

670

ἀναρχίας δὲ μῆζον οὐκ ἔστιν κακόν.
 αὕτη πόλεις ὀλλυσιν, ἥδ' ἀναστάτους
 οἴκους τίθησιν· ἥδε *συμμάχου δορός

663—667 Seidler, whom Nauck and others follow, places these five verses after 671. See comment. 664 Doederlein conject. *ἦτοι 'πιτάσσειν*.—The first hand in L wrote *κρατύνουσιν νοεῖ*. A later hand has made this into *κρατοῦσιν ἐννοεῖ*, the reading of some later MSS. (including A). 666 *στήσειε*. In L the final *ε* was added by S. 672 δὲ L, with *γὰρ* written above by S. Many of the later MSS. (including A) read *γάρ*. Stobaeus *Flor.* 43. 26 has *δέ*. 678 *πόλις* L, with *τ* written above by S. The later MSS.

in my own relatives, I shall encourage it in other citizens. (2) 661 f. *For* (γὰρ) only a man who is firm (*χρηστός*) where his own relatives are concerned will be found to uphold justice in the State (*i.e.* will have the authority necessary for doing so). (3) 663 f. Now, I recognise disloyalty in any one who breaks the law and defies the government, as Antigone has done. (4) 666 f. Instead of so doing, the citizen is bound to obey the government in everything. (5) 668—671. There is nothing slavish in that; on the contrary, it shows that the citizen is not only a good subject, but would, if required, be a good ruler;—as he would also be a good soldier.—Then comes the general censure on unruliness (672—676). And then the conclusion:—I must vindicate my authority, and punish Antigone (677—680).

663 f. *ὑπερβὰς*, absol., having transgressed: *Il.* 9. 501 *ὅτε κέν τις ὑπερβῇ καὶ ἀμάρτη*: so *Plat. Rep.* 366 A *ὑπερβαίνοντες καὶ ἀμαρτάνοντες*.—*τοῦπιτάσσειν*, prop. said of a master giving orders to slaves (*O. C.* 839): so *ἐπιτάγματα* are a despot's commands (*Arist. Pol.* 4. 4. 28). For the

art., cp. 78.—*νοεῖ*, as 44.—Antigone 'did violence to the laws' by her deed: she seemed 'to dictate to her rulers' when she proclaimed a law superior to theirs (450 ff.). Cp. 482 ff.

666 f. *στήσειε*: the optat. (instead of *δὲ ἂν στήσῃ*) puts the case in the most general way: any one whom she might conceivably appoint. Hence this optat. suits *γνώμαι*: cp. 1032: *Tr.* 92 τὸ γ' εἰ | πράσσειν, ἐπεὶ πόθοιτο, κέρδος ἐμπολῶ: *O. T.* 315 (n.), *ib.* 979.—*καὶ τάναντία*, *i.e.* *καὶ μεγάλα καὶ ἄδικα*. So oft. in euphemisms, *Thuc.* 4. 62 *ἀγαθὸν ἢ...τὰ ἐναντία*: *Plat. Rep.* 472 C *εὐδαιμονίας τε πέρι καὶ τοῦ ἐναντίου*. Cp. *Leutsch Paroem.* App. 1. 100 *κρείσσονων γὰρ καὶ δίκαια κᾶδ' ἔστ' ἀκούειν*: and the verse cited by schol. on *Aesch. P. V.* 75 *δοῦλε, δεσποτῶν ἀκοὴ καὶ δίκαια κᾶδ' ἔστ' ἀκούειν*.

668 f. *τοῦτον...τὸν ἄνδρα* refers to the indefinite subject of *κλύειν* in 666:—the man who thus obeys. The looseness of grammatical connection would hardly be felt when the sense was so clear. Cp. 1035 (*τῶν δ'*). So in *O. C.* 942 *αὐτοῦς* refers to *τὴν πόλιν* in 939.—*καλῶς...εὖ*: for the change of word in the epanaphora

He who does his duty in his own household will be found righteous in the State also. But if any one transgresses, and does violence to the laws, or thinks to dictate to his rulers, such an one can win no praise from me. No, whomsoever the city may appoint, that man must be obeyed, in little things and great, in just things and unjust; and I should feel sure that one who thus obeys would be a good ruler no less than a good subject, and in the storm of spears would stand his ground where he was set, loyal and dauntless at his comrade's side.

But disobedience is the worst of evils. This it is that ruins cities; this makes homes desolate; by this, the ranks of allies

have πόλεις τ' (as A), πόλεις δ' (L²), or πόλεις (V⁴). The choice is between πόλεις δλλουσιν, ἦδ' (Dindorf), and πόλεις τ' δλλουσιν ἦδ' (Nauck). L has ἦδ' here and in 674. ἦδ' is found in some later mss. (V, Liv. a). See comment.

674 συμμάχη L: σὺν μάχῃ τ. Reiske and Bothe conjectured συμμάχου, which has been generally received. Held, κἄν μάχῃ. M. Schmidt, σὺν τροπῇ,

cp. O. C. 1501 σαφὴς μὲν ἀστῶν ἐμφανὴς δὲ τοῦ ξένου (n.).—ἀν with ἀρχεῖν (=στῆναι ἀρχοὶ ἀν) as well as θέλειν.

670 ε. δορός...χεμῶνι. Eur. *Suppl.* 474 πολὺς κλύδων | ἡμῶν τε καὶ σοὶ ξυμμάχοις τ' ἐστὶ δορός.—προσ τεταγμένον, the regular term for placing soldiers at their posts: Thuc. 2. 87 ἐπεσθε, χώραν μὴ προλείποντες ἢ ἂν τις προσταχθῇ.—παραστάτην, one who stands beside one in the ranks (as προστάτης in front and ἐπιστάτης behind): Xen. *Cyr.* 3. 3. 21 (the gods are invoked as) παραστάτας ἀγαθοὺς καὶ συμμάχους. The Attic ἐφηβος, on beginning, at eighteen, his term of service as a *peripolos*, took an oath, οὐ κατασχυνῶ δπλα τὰ ἱερὰ [the arms given to him by the State], οὐδ' ἐγκαταλείψω τὸν παραστάτην ὅτῳ ἂν στοιχίσω (by whose side he should be placed): Stob. *Serm.* 43. 48. Thus for an Athenian audience this verse would be effective, and would seem peculiarly appropriate when addressed to the youthful Haemon.

678 πόλεις δλλουσιν, ἦδ' is far better and more spirited than πόλεις τ' δλλουσιν ἦδ': it is also strongly confirmed by the similar passage, 296 ff., where we have τοῦτο—τόδ'—τόδ', just as here αὐτῇ...ἦδ'...ἦδ'. When πόλεις had become, as in L, πόλεις, a corruption found also in Aesch. *Pers.* 489.—τ' may have been added for metre's sake. To ἦδ' itself there is no objection: it was certainly used in iambs by Soph. (fr. 253, fr. 503), no less than by Aesch. (*Cho.* 1025, *Eum.* 414),

and by Eur. (*Hec.* 323, *H. F.* 30).—Campb. reads πόλεις τ'...ἦδ', and regards the anacoluthon as making the lines 'more expressive.'

674 ε. συμμάχου is a certain correction of L's συμμάχη. The meaning is, 'Disobedience causes allied forces (σύμμαχον δόρυ) to break up in flight.' It turns union into disunion,—the hope of victory into defeat. With σὺν μάχῃ the sense would be, 'Disobedience, aiding the spear (of the foe), causes rout.' But this would represent disobedience as merely one cause of defeat,—an incident that turns the scale. It is evidently more forcible to represent it as breaking up an army which might otherwise have stood united and firm.—τροπὴς καταρρήγνυσσι, lit., *causes rout to break forth, i.e. breaks up the army in rout.* Cp. Athen. 130 c δ γελωτοποιὺς εἰσήλθε...καὶ πολλοὺς κατέρρηξεν ἡμῶν γέλωντας, 'and caused shouts of laughter to break forth among us': (not, 'wreaked many witticisms upon us,'—as Casaubon took it.) The only peculiarity in the use of the verb is that it is here equiv. to ποιεῖ καταρρήγνυσθαι. We cannot compare Theocr. 22. 172 νεῖκος ἀναρρήξαντας, 'having broken *into* strife' (said of the parties to it), which is merely like ῥῆξαι φωνήν, etc.—τῶν δ' ὀρθουμένων (masc.), of those who have a prosperous course: Thuc. 2. 60 πόλιν...ὀρθουμένην, opp. to σφαλλομένην: 8. 64 ἐνέβη...τὴν πόλιν ἀκινδύνως ὀρθοῦσθαι. Cp. 163, 167.—τὰ πολλὰ σώματα, 'the greater number

- τροπὰς καταρρήγνυσι· τῶν δ' ὀρθουμένων 675
 σῶζει τὰ πολλὰ σώμαθ' ἢ πειθαρχία.
 οὕτως ἀμυντέ' ἐστὶ τοῖς κοσμουμένοις,
 ✓ κοῦτοι γυναικὸς οὐδαμῶς ἡσσητέα.
 κρείσσον γάρ, εἴπερ δεῖ, πρὸς ἀνδρὸς ἐκπασσεῖν,
 κοῦκ ἂν γυναικῶν ἡσσονες καλοῖμεθ' ἂν. 680
- XO. ἡμῖν μὲν, εἰ μὴ τῷ χρόνῳ κεκλέμμεθα,
 λέγειν φρονούντως ὧν λέγεις δοκεῖς πέρι.
- AI. πάτερ, θεοὶ φύουσιν ἀνθρώποις φρένας,
 πάντων ὅσ' ἐστὶ κτημάτων ὑπέρτατον.
 ἐγὼ δ' ὅπως σὺ μὴ λέγεις ὀρθῶς τάδε, 685
 οὗτ' ἂν δυναίμην μῆτ' ἐπισταίμην λέγειν·

with *στίχας* for *τροπὰς* in 675. 676 *πειθαρχία*] *πιθαρχία* L. 678 *γυναικὸς*] 'Lege *γυναικῶν* ex v. 680 et Eustathio p. 759, 39': Porson *Adv.* p. 172. But Eustathius, *l.c.*, after quoting 677 correctly, proceeds, *καὶ οὐ γυναικῶν ἡσσητέα· ἀντὶ τοῦ ἀμυντέον καὶ ἡσσητέον*. The point which interested him was merely the use of the verbal adj. in the plur. We cannot assume that he had *γυναικῶν* in his text; see n. in Appendix on 292. 679 L. Heimreich suspects both these two verses. Bergk and Meineke reject 680. As Wecklein says (*Ars Soph.*

of lives,' differing from *τοὺς πολλοὺς* only by bringing out the notion of personal safety more vividly. Cp. *AI.* 758 where the masc. *δοῖς* follows *τὰ...σώματα*.—*ἡ πειθαρχία*: called *τῆς εὐπραξίας* | *μήτηρ* by Aesch. *Th.* 225. The schol. quotes *Il.* 5. 531 *αἰδομένων δ' ἀνδρῶν πλέονες σόοι ἢ πέφανται*.

677 *ἀμυντέ'*, the impers. neut. plur., as *Her.* 9. 58 *ἐκείνοις ταῦτα ποιεῖσι οὐκ ἐπιτρεπτέα ἐστί, ἀλλὰ διωκτέοι εἰσὶ*: *Thuc.* 1. 86 *τιμωρητέα*, 88 *πολεμητέα*, 118 *ἐπιχειρητέα*, etc.: so *O. C.* 495 *ὀδωτά*. Cp. 447, 576. *Eur. Or.* 523 *ἀμυνῶ δ', ὅσον περ δυνατὸς εἰμι, τῷ νόμῳ*. *Thuc.* 1. 140 *τοῖς κοινῇ δόξαισι βοηθεῖν*.—*τοῖς κοσμουμένοις* (neut.), the regulations made by *οἱ κοσμοῦντες*, the rulers: meaning here, his own edicts. For the act. *κοσμεῖν*, cp. *Her.* 1. 59 (*Peisistratus*) *ἐνεμε τὴν πόλιν κοσμεῖν καλῶς τε καὶ εὖ*. And for the pass. thus used, *ib.* 100 *ταῦτα μὲν κατὰ τὰς δίκας ἐποίησεν* (*Deioces*), *τάδε δὲ ἄλλα ἐκεκοσμέατο οἱ*: 'and the following regulations had also been made by him.'—Another view (also noticed by the Schol.) makes *τοῖς κ.* dat. of *οἱ κοσμούμενοι*, 'the rulers.' But (a) the only place which might seem to favour this use of the midd. is *Thuc.* 8. 24 (the Chians, the more they prospered) *τόσφ καὶ ἐκοσμοῦντο ἐχυρώ-*

τερον: but there the verb may well be pass., 'the more securely was their government organised.' (b) As Creon is himself at once *ὁ ἀμύνων* and *ὁ κοσμῶν*, it is more natural that he should speak of his own edicts than of 'the rulers.'—*κόσμος* was said of a constitution, esp. oligarchical (*Thuc.* 4. 76 *μεταστήσαι τὸν κόσμον καὶ ἐς δημοκρατίαν...τρέψαι*: 8. 72 *μένειν ἐν τῷ ὀλιγαρχικῷ κόσμῳ*). The Cretan *κόσμοι* were oligarchical magistrates, with military as well as civil powers (*Arist. Pol.* 2. 10).

678 *κοῦτοι...ἡσσητέα*: *Ar. Lys.* 450 *ἀτὰρ οὐ γυναικῶν οὐδέποτε' ἐσθ' ἡττητέα* | *ἡμῖν*. (Cp. Milton, *Samson* 562 'Effeminately vanquished.') Since *ἡσσάσθαι* is only pass., its verbal in *τέος* can be only pass.: as *ἀλωτέον* could mean only, 'one must be taken.' But even in other cases the verbal in *τέος* sometimes answers to the pass., not to the act., sense of the verb: as *Xen. Oec.* 7 § 38 *ὅταν ἐκείνη* (the queen-bee) *ἐκλίπῃ, οὐδεμία οἴεται τῶν μελιττῶν ἀπολειπτέον εἶναι, ἀλλ' ἐπονται πᾶσαι*: i.e. *ἀπὶ δεῖ ἀπολείπεσθαι* (pass.), 'to be left behind': (for the stationary bees could not be said *ἀπολείπειν* the emigrant.)

679 L. 681: for the pause, cp. 555.—*ἐκπασεῖν*: here absol., *to be displaced*,

are broken into headlong rout: but, of the lives whose course is fair, the greater part owes safety to obedience. Therefore we must support the cause of order, and in no wise suffer a woman to worst us. Better to fall from power, if we must, by a man's hand; then we should not be called weaker than a woman.

CH. To us, unless our years have stolen our wit, thou seemest to say wisely what thou sayest.

HAE. Father, the gods implant reason in men, the highest of all things that we call our own. Not mine the skill—far from me be the quest!—to say wherein thou speakest not aright;

em. p. 147), if 680 were condemned, 679 must go too. 681 κεκλήμεθα L, but with gl. σεσυλήμεθα written above: κεκλήμεθα r.—Hartung conject. τῶν φρενῶν: Schaefer, βεβλάμεθα: whence Nauck, εἰ τι μὴ φρενῶν βεβλάμεθα. 684 δὸς L: ὅς r.—χρημάτων mss.: but L has κτ written above by the first hand. —ὑπέρτατον L: ὑπέρτερον r. 685 λέγῃς L: λέγεις r.—Heimreich would change

thrust out: oft. of dethronement (ἐκπ. τυραννίδος, ἀρχῆς, κράτους, Aesch.), or of exile (χθονός, O. C. 766).—κούκ ἄν...καλοῖμεθ' ἄν: the doubled ἄν, as oft. in emphatic or excited utterances (O. T. 339 n.).—These two verses (like so many others) have been suspected merely because they are not indispensable. A defence is perhaps hardly needed. It is enough to remark that Creon's irritation under a woman's defiance (484, 525, 579) naturally prompts this further comment on the word γυναικός in 678. And the phrase γυναικῶν ἥσσωες (680) has a peculiar force as spoken to Haemon,—whom Creon afterwards taunts as γυναικός ὄσπερον (746).

681 μὲν: 498, 634.—τῷ χρόνῳ, by our age: cp. 729 τὸν χρόνον, 'my years': O. T. 963.—κεκλήμεθα, are deceived: so 1218: Tr. 243 εἰ μὴ ξυμφοραὶ κλέπτουσι με.

682 δοκεῖς λέγειν φρονούντως περὶ (τούτων περὶ) ὧν λέγεις. At first sight it is natural to wish, with Herm., for δοκεῖς... ὧν λέγεις λέγειν πέρι. Cp. 1057 ἂν λέγῃς λέγων. But here it is fitting that λέγειν should have the prominence of the first place. And the undoubted harshness of the order may be partly excused by observing that ὧν λέγεις is practically equiv. to τούτων.

683 x. 601. Creon had urged that filial piety demands the submission of the son's judgment to the γνώμη πατρός (640); and had warned Haemon against disregarding the voice of reason (648).

J. S. III.²

Haemon replies: 'Reason is the gift of the gods. I dare not suggest that your reasonings are wrong; but other men, too, may sometimes reason soundly. Now, I know what the Thebans are saying of your action; and, as a son devoted to your welfare, I ought to tell you.'—The tact and deference which mark this speech place Creon's ἀθάδεια in a stronger light.—κτημάτων: cp. 1050: O. T. 549: Her. 5. 24 κτημάτων πάντων ἐστὶ τιμώτατον ἀνὴρ φίλος ξυνετός τε καὶ εὐνοός.

685 x. ἐγὼ δ' ὅπως: lit., 'I should not be able to say (and may I never be capable of saying!) in what respect (ὅπως) thou dost not say these things rightly.' He could not, if he would—and would not, if he could—impugn his father's reasonings. He only suggests that the case may have also another aspect, which Creon has not considered.—μὴ after ὅπως is generic, as after ὅς, ὅστις (691, 696): I could not say what point in thy argument is such as not to be true:—just as we could have, οὐκ οἶδα δ (or ὅ τι) μὴ ἀληθεύεις. The μὴ might be taken with ὁρθῶς ('how thou sayest otherwise than rightly'), but the order of words is against this. [It cannot be explained as substituted for οὐ through the influence of the optatives.]—μὴτ' ἐπιστάμην. For this verb as = 'to be capable of,' cp. 472, Tr. 543 ἐγὼ δὲ θυμῷσθαι μὲν οὐκ ἐπίσταμαι | νοσοῦντι κείνῳ. For the wish co-ordinated with the statement of fact, cp. 500: Tr. 582 κακὰς δὲ τόλμας μὴτ' ἐπιστάμην ἐγὼ | μὴτ' ἐκμάθοιμι, τὰς τε τολμώσας στυγῶ: and ib. 143.

γένοιτο μέντ' ἄν χατέρῳ καλῶς ἔχον.
 σου δ' οὖν πέφυκα πάντα προσκοπεῖν ὅσα
 λέγει τις ἢ πράσσει τις ἢ ψέγειν ἔχει.
 τὸ γὰρ σὸν ὄμμα δεινὸν ἀνδρὶ δημότῃ
 λόγοις τοιοῦτοις οἷς σὺ μὴ τέρψει κλύων.
 ἐμοὶ δ' ἀκούειν ἔσθ' ὑπὸ σκότου τάδε,
 τὴν παῖδα ταύτην οἷ' ὀδύρεται πόλις,
 πασῶν γυναικῶν ὡς ἀναξιώτατη
 κάκιστ' ἀπ' ἔργων εὐκλεεστάτων φθίνει.
 ἦτις τὸν αὐτῆς αὐτάδελφον ἐν φοναῖς
 πεπτῶτ' ἄθραπτον μῆθ' ὑπ' ὠμηστῶν κυνῶν
 εἶασ' ὀλέσθαι μῆθ' ὑπ' οἰωνῶν τινός·
 οὐχ ἦδε χρυσῆς ἀξία τιμῆς λαχεῖν;

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μὴ το δῆ, and omit v. 687. 687 χατέρῳ] Erfurdt conject. χατέρως or χάτέρα. The schol. in L has *δυνατὸν σε* [not *δυνατὸν δέ*, as it has been reported] *καὶ ἐτέρως καλῶς μεταβουλεύσασθαι*. 688 σου L, with *ι* written above by the first hand, and gl. in marg. by S, *σὺ δ' οὐ πέφυκας*. 690 τὸ γὰρ σὸν L: τὸ σὸν γὰρ *ι*. 691 τέρπει] τέρπει L. Nauck suspects this verse. Autenrieth would place it before

687 καλῶς ἔχον (sc. *τι*: cp. *O. T.* 517 *εἰς βλάβην φέρον*), something good, some true thought, *γένοιτο ἄν καὶ ἐτέρῳ*, might come to (accrue to) another also. For *γένοιτο* cp. *Plat. Symp.* 211 D *εἰ τῷ γένοιτο αὐτὸ τὸ καλὸν ἰδεῖν*. (The phrase *γένοιτο μέντ' ἄν* occurs also *Ai.* 86.)—Not: 'Yet it might be found well for another' (to say that you were wrong). Haemon seeks to propitiate his father; but that purpose would scarcely be served by such a speech as this—'Being your son, I do not contradict you myself, *though I think that other people* might very reasonably do so.'

688 *ι* σου δ' οὖν: 'but in any case (*i.e.*, whatever may be the worth of opinions different from yours) it is my natural part to watch on your behalf,' etc. For δ' οὖν cp. 722, 769: *O. C.* 1205 *ἔστω δ' οὖν ὅπως ὑμῖν φίλον*.—The gen. σου is supported by the use of the gen. with *προκῆδομαι* (741), *προταρβῶ* (83), *προνοῶ*, etc., and expresses the idea, 'in thy defence,' better than σοί would do. Cp. *Eur. Med.* 459 *τὸ σὸν...προσκοπούμενος*.—Herm. adopted the *v. l.* of the schol. in L, *σὺ δ' οὐ πέφυκας*, which Ellendt approves: but (a) *πέφυκας* is then less fitting, and (b) δ' οὖν commends the vulgate as genuine.—For the repeated *τις*, cp. *Aesch. Eum.* 889 *μῆνιν τιν' ἢ ῥότον τιν'*. Thuc.

4. 62 *εἰ τῷ τι ἔστω ἀγαθὸν ἢ εἰ τῷ τὰ ἐναντία*. (Distinguish *Eur. Or.* 1218 *ἢ τις...* | *ἢ σύμμαχος τις ἢ κασίγνητος*,—anyone,—be he ally or brother: and *Andr.* 733 *ἔστι γὰρ τις οὐ πρόσω* | *Σπάρτης πόλις τις*, which, if sound, is a mere pleonasm.)

690 τὸ γὰρ σὸν, not τὸ σὸν γὰρ: so *O. T.* 671 *τὸ γὰρ σὸν, οὐ τὸ τοῦδ'*: *ib.* 1024 *ἢ γὰρ πρὶν...ἀπαῖδια*. In the case of σὸν, at least, this order seems to strengthen, rather than diminish, the emphasis. ὄμμα: cp. *O. T.* 447 *οὐ τὸ σὸν* | *δέλσας πρόσωπον*. *Jeremiah* i. 8 'Be not afraid of their faces.'—*δημότῃ*, the ordinary Theban citizen: cp. *O. C.* 78 n.

691 λόγοις τοιοῦτοις, causal dat.: thy face is terrible to the citizen *on account of* such words as shall displease thee: *i.e.* the citizen imagines the stern king's face growing darker at the sound of frank speech, and restrains his lips. (Cp. 509.) Doubts as to the dat. *λόγοις τ.* led Dindorf to suppose the loss of one verse (or more) after 690. Herwerden has suggested something like *κοῦδ' ἐστ' ἄστων ἐμφανῶς χρῆται, πάτερ*, | *λόγοις τοιοῦτοις κ.τ.λ.* Nauck thinks that either v. 691 is wholly spurious, or that the words *λόγοις τοιοῦτοις* are corrupt. But, while the dat. is certainly bold—esp. with *ἀνδρὶ δ.* preceding it—it is (I think) quite within the possi-

and yet another man, too, might have some useful thought. At least, it is my natural office to watch, on thy behalf, all that men say, or do, or find to blame. For the dread of thy frown forbids the citizen to speak such words as would offend thine ear; but I can hear these murmurs in the dark, these moanings of the city for this maiden; 'no woman,' they say, 'ever merited her doom less,—none ever was to die so shamefully for deeds so glorious as hers; who, when her own brother had fallen in bloody strife, would not leave him unburied, to be devoured by carrion dogs, or by any bird:—deserves not *she* the meed of golden honour?'

690, deleting the stop after *ἔχει* in 689. 695 *ἀπ'* L: *ἐπ'* r. 696 *αὐτῆς*] *αὐτῆς* L. 697 *ε. μήθ'...μήθ'* (*sic*) L: *μήθ'...μήθ'* r.—For *ἀδακτον* *μήθ'*, Schneidewin proposed *ἐθαπτεν* *μήθ'* and Blaydes reads *ἐθαψε*, *μήθ'* (with *μήθ'* in 698).—*κυνῶν*] In L a v. l. *λύκων* is noted by S. 699 *τιμαῖς* L, with γρ.

bilities of classical idiom. We should remember that Athenians were accustomed to use a simple dat. (of 'time' or 'occasion') in speaking of festivals,—as *τραγῳδοῖς καινοῖς*: cp. (*e.g.*) Plat. *Symp.* 174 A *χθές γάρ αὐτὸν διέφυγον τοῖς ἐπινικίοις*, 'I eluded him yesterday *when he was holding* his sacrifice for victory.' So, here, the dat. *λόγοις τοιοῦτοις*, though properly causal, might sound to a Greek ear like, '*at* such words,' i.e. 'when such words are spoken.' The causal dat. in 391, *ταῖς αἰαῖς ἀπειλαῖς*, is similar. Cp. also Thuc. 1. 84 *ἐπ' αἰτίας...οὐκ ἐξυβρίζομεν*, where the notion, 'by reason of successes,' is similarly blended with the notion, 'in seasons of success.'—*οἷς* with *τέρψει* (cp. O. C. 1140, Ph. 460), *κλύων* epexegetic. If, however, the order had been *κλύων* *τέρψει*, then *οἷς* might have been for *οἷς*, by attraction. The *μή* is generic ('such that not...'), cp. 696. For the fut. midd. *τέρψομαι* (with pass. sense) cp. fr. 612 *ὅπου γε μὴ δίκαια τέρψεται*, and [Eur.] *Rhes.* 194. For the fut. ind. after a relative with *μή*, cp. O. T. 1412 n.—Nauck reads *τέρψη* (aor. midd.). This rare aor. *ἐτερψάμην* is epic, as Od. 12. 188 *τερψάμενος* ('having had delight'). It is not Attic, the Attic aor. in that sense being *ἐτέρφθην* (O. C. 1140).

692 *ε. ὑπὸ σκότου* goes with *δοῦναι* more naturally than with *ὀδύρεται*, and the sense is the same: i.e., he is in the *σκότος* where the things are said: for the gen., cp. 65 n., and Tr. 539 *μυνομεν μᾶς ὑπὸ | χλαῖνης*, which shows that we need

not here conceive the sounds as 'coming from under' the darkness. Cp. Xen. *Cyr.* 4. 6. 4 *κατέσχευ ὑπὸ σκότου τὸν φθόνον*. Eur. *Or.* 1457 *ὑπὸ σκότου | ξίφη σπᾶσαντες*. But *ὑπὸ σκότῳ* also occurs (Aesch. *Ag.* 1030, Eur. *Ph.* 1214).

695 *κάκιστ'*... *εὐκλεισετάτων*: cp. O. T. 1433 *ἄριστος ἐλθὼν πρὸς κάκιστον*. Plat. *Apol.* 30 A *τὰ πλείστου ἀξία περὶ ἐλαχίστου ποιεῖται.—ἀπ'* *ἔργων*, as their result: *Αἰ.* 1078 *πεσείν ἂν κἄν ἀπὸ μικροῦ κακοῦ*.

696 *ε. ἥτις* with causal force (O. C. 962); hence, too, the generic *μήθ'*...*μήθ'* which belong to *εἴασε* (understood with the second *μήθ'*), not to *ὀλέσθαι*: 'being one who did not allow' (*quae non permiserit*).—*αὐτάδελφον*: cp. 1.—*ἐν φοναῖς*: cp. 1314. The phrases *ἐν φονῇσιν* and *ἀμφὶ φονῇσιν* are Homeric, and Her. uses the former (with art., 9. 76 *ἐν τῇσι φονῇσι ἐόντας*). The phrase *ἐν φοναῖς* is used by Pindar, Aesch., Eur., and (in parody) by Ar. But v. 1003 of this play—the only play of Soph. which contains the word—seems a solitary Attic instance of *φοναῖς* without *ἐν*.

699 *χρυσῆς*, a general epithet for what is brilliant or precious: thus Pind. *P.* 3. 73 *ὕλειαν...χρυσέαν*, and even (O. 10. 13) *στεφάνῳ χρυσεῖας ἐλαίας* (the wreath of natural olive), as Olympia is *μάτηρ χρυσοστεφάνων ἀέθλων* (O. 8. 1) in a like sense. Cp. O. T. 157 ('golden' hope), O. C. 1052 (the 'golden' bliss of initiation).—There is no allusion to a *χρυσὸς στέφανος*.—*λαχεῖν* can take either

τοιαῖδ' ἐρεμνὴ σίγ' ἐπέρχεται φάτις. |
 ἐμοὶ δὲ σοῦ πράσσοντος εὐτυχῶς, πάτερ,
 οὐκ ἔστιν οὐδὲν κτῆμα τιμιώτερον.
 τί γὰρ πατὴρ θάλλοντος εὐκλείας τέκνοις
 ἀγαλμα μείζον, ἢ τί πρὸς παίδων πατρί;
 μή νυν ἐν ἡθος μούνον ἐν σαυτῷ φόρει,
 ὡς φῆς σύ, κούδεν ἄλλο, τοῦτ' ὀρθῶς ἔχειν.
 ὅστις γὰρ αὐτὸς ἢ φρονεῖν μόνος δοκεῖ,
 ἢ γλῶσσαν, ἢν οὐκ ἄλλος, ἢ ψυχὴν ἔχειν,
 οὗτοι διαπτυχθέντες ὠφθησαν κενοί.
 ἀλλ' ἄνδρα, κεῖ τις ἢ σοφός, τὸ μανθάνειν
 πόλλ' αἰσχροὺς οὐδὲν καὶ τὸ μὴ τείνειν ἄγαν.
 ὀρᾶς παρὰ ρείθροισι χειμάρροις ὅσα
 δένδρων ὑπέκει, κλῶνας ὡς ἐκσφύζεται.
 τὰ δ' ἀντιτείνοντ' αὐτόπρεμν' ἀπόλλυται.
 αὐτῶς δὲ ναὸς ὅστις ἐγκρατῇ πόδα

700 <

705 =

710 <

715

καὶ στήλης in marg. by S. τιμῆς r.

701 ἐμοὶ made from ἐμοῦ in L. 703 εὐ-

κλείας MSS.: εὐκλεία Johnson.

705 After this v., Wecklein suspects the loss

of a v. such as μὴδ' ἀξίου τοὺς ἄλλοθεν λόγους παρῆς.

706 ὡς] Blaydes conject.

δ or ᾧ.—ἀλλ' ο, from ἀλλ' δ, (not ἀλλ' δ,) L: ο and ω had been written above, but have

gen. or acc., the latter being more freq. (O. C. 450 n.). But here the inf. is rather expegegetic (cp. 1098 λαβεῖν), the gen. depending on ἀξία.

700 ἐπέρχεται, spreads over (the town). Cp. Od. 1. 299 οἷον κλέος ἔλλαβε... | πάντας ἐπ' ἀνθρώπων. Cp. ὑφέρπειν, of secret rumour, O. T. 786 n.

703 ε. θάλλοντος, prospering, as Ph. 419 μέγα | θάλλοντες εἰσι νῦν ἐν Ἀργείων στρατῷ.—μείζον εὐκλείας=μείζον ἢ εὐκλεία.—πρὸς παίδων, on their part, from their side: cp. Tr. 738 τί δ' ἔστιν, ὦ παῖ, πρὸς γ' ἐμοῦ στυγούμενον; We understand μείζον ἀγαλμά ἐστι τῆς ἐκείνων εὐκλείας.—The conjecture εὐκλεία is attractive, (a) because θάλλω so oft. takes a dat. of respect, as Hes. Op. 234 (ἀγαθοῖσι), Pind. O. 9. 16 (ἀρεταῖσιν), etc.: (b) because the strong sigmatism of the verse is thus modified. But the words πρὸς παίδων confirm εὐκλείας, since with εὐκλεία we should have expected παίδων alone. It is true that πατήρ θάλλων εὐκλεία could mean 'a father's fame' (cp. 638); but one could not have, πρὸς παίδων τί μείζον ἀγαλμα παίδων εὐκλεία θαλλόντων;—

Triclinius wrongly joined εὐκλείας ἀγαλμα, thinking of εὐκλείας γέρας (Ph. 478) and στέφανον εὐκλείας μέγαν (Ai. 465).

705 ε. νυν: cp. 524.—φόρει: Ar. Eq. 757 λῆμα θούριον φορεῖν: Eur. Hipp. 118 σπλάγχχνον ἐντονον φέρων. So Shaks. Cymb. 3. 4. 146 'if you could wear a mind | Dark as your fortune is': Caes. 5. 1. 113 'He bears too great a mind.'—ἡθος=a way of thinking: the inf. depends on it, as on 'do not think.' ὡς φῆς σύ, your way of speaking,=δ σὺ φῆς: cp. O. C. 1124 (n.) καὶ σοὶ θεοὶ πόροιεν ὡς ἐγὼ θέλω.—κούδεν, not καὶ μηδέν: it is merely oratio obliqua for ὅτι τοῦτο καὶ οὐδὲν ἄλλο ὀρθῶς ἔχει. The imperative μὴ...φόρει does not affect this: cp. Ai. 1085 καὶ μὴ δοκῶμεν δρώσας ἀν' ἡδόμεθα | οὐκ ἀντιτίσω αὖτις ἀν' λυγόμεθα. But καὶ μηδέν could also have stood here, since v. 705 could be regarded as equiv. to, 'do not feel confident that...': see n. on O. T. 1455.—τοῦτο, antecedent to ὡς φῆς, emphatically placed: cp. O. T. 385.

707 ε. μόνος with φρονεῖν only.—ψυχὴν: cp. 176. Theognis 221 δστις τοὶ δοκεῖ τὸν πλησίον ἰδεῖναι οὐδέν, | ἀλλ'

Such is the darkling rumour that spreads in secret. For me, my father, no treasure is so precious as thy welfare. What, indeed, is a nobler ornament for children than a prospering sire's fair fame, or for sire than son's? Wear not, then, one mood only in thyself; think not that thy word, and thine alone, must be right. For if any man thinks that he alone is wise,—that in speech, or in mind, he hath no peer,—such a soul, when laid open, is ever found empty.

No, though a man be wise, 'tis no shame for him to learn many things, and to bend in season. Seest thou, beside the wintry torrent's course, how the trees that yield to it save every twig, while the stiff-necked perish root and branch? And even thus he who keeps the sheet of his sail

been erased.—φῆς] φῆς L.—ἐχει L: ἔχει τ. 707 αὐτὸς ἢ αὐτῶν εὐ Priscian 17. 157. 710 κεί τις εἰ L: κεί τις ἢ τ (κῆν τις ἢ A). 711 ἄγαν] L has γαν in an erasure: the scribe had written μανθάν. 712 παρρηθροισι L. 718 ἐκσιζέται L. 718 αὐτῶς] οὕτως L, made from αὐτῶς.—δοτις] εἶτις L, with ὅς written above

αὐτὸς μούνος ποικίλα δῆνε' (devices) ἔχειν, | κείνός γ' ἀφρων ἐστὶ, νόον βεβλαμμένος ἐσθλοῦ, | ἴσως γὰρ πάντες ποικίλ' ἐπιστάμεθα. Isocr. or. 3 § 43 joins Theognis, Hesiod and Phocylides as ἀρίστους...συμβούλους τῷ βίῳ τῶ τῶν ἀνθρώπων. They were read in schools.

709 οὕτοι after the collective δοτις: Xen. Oec. 7. 37 ὅς ἂν κάμῃ τῶν οἰκετῶν, τοῦτων σοὶ ἐπιμελητέον πάντων.—διαπτύχθιντες, when laid open. Cp. Eur. Hēr. 984 τὸ μέντοι πρᾶγμ', ἔχον καλοῦς λόγους, | εἰ τις διαπτύξειεν, οὐ καλὸν τόδε. Andr. 330 ἐξωθέν εἰσιν οἱ δοκούντες εὐ φρονεῖν | λαμπροί, τὰ δ' ἐνδον πᾶσιν ἀνθρώποις ἴσοι. Also σκόδιον no. 7 in Bergk Poet. Lyr. (from Athen. 694 C, etc.) εἰθ' ἐξῆν ὁποῖός τις ἦν ἕκαστος | τὸ στήθος διελόντ', ἔπειτα τὸν νοῦν | ἐσιδόντα, κλήσαντα πάλιν, | ἀνδρὰ φίλον νομίζειν ἀδόλῳ φρονί. The image might be suggested by various objects,—a casket, tables, fruit, or the like.—Cp. Shaks. Rom. 3. 2. 83 (of Romeo) 'Was ever book containing such vile matter So fairly bound?'—κενοί, sc. ὄντες: cp. 471.

710 ε. ἀνδρα, subject to μανθάνειν, as O. T. 314 ἀνδρὰ δ' ὠφελεῖν κ.τ.λ.: for the place of τῷ, cp. 723, Tr. 65 σέ... | τὸ μὴ πυθέσθαι instead of τὸ σέ μὴ πυθέσθαι.—κέ...ῃ: see O. T. 198 n.—τείνειν, absol., here, like τελεῖν τόξον or τελεῖν πόδα, 'to strain the cord too tight,'—to be over-rigid in maintaining one's own views. This poet. use should be distinguished from the ordinary intrans. use of τείνω,

like *teudere*, 'to have a direction,' or 'take one's way' (Xen. An. 4. 3. 21 ἔτεινον ἀνω πρὸς τὸ δρος).

712 παρὰ βέβρ.: for ἄ before initial β, cp. O. T. 847 (ἐμὲ βέπον), O. C. 900 ἀπὸ βυτῆρος.—χειμάρρους, here a neut. adj., as Eur. Tro. 449 ὕδατι χειμάρρων: usu. ὁ χειμάρρους (sc. ποταμός). Tozer, Geo. Gr. p. 84: 'The numerous torrents (χειμάρροι) are the natural result of the configuration of the country, for the steep limestone mountains have but little of a spongy surface to act as a reservoir for the rain... It is especially at the time of the autumn rains that the greatest floods take place, and the sudden swelling and violent rush of the stream has furnished Homer with some of his finest similes.' (Il. 4. 452 ff., 16, 384 ff.: imitated by Verg. Aen. 2. 305 ff., 12. 523.)—Antiphanes (c. 380 B.C.) parodies these verses (fr. incert. 10: Athen. 22 F).

713 ε. ὑπείκει. Cp. Babrius fab. 36: an oak, torn up by the roots, is being swept down by a boiling torrent, and asks the reeds how they have managed to escape; when a reed (κάλαμος) answers;—σὺ μὲν μαχομένη ταῖς πνοαῖς ἐνικήθης, | ἡμεῖς δὲ καμπτόμεσθα μαλθακῇ γνώμῃ, | κὰν βαῖν ἡμῶν ἀνεμοῖς ἀκρα κινήσῃ.—αὐτόπρεμα=αὐτόρριζα, πρόρριζα; Il. 9. 541 χαμαὶ βάλε δένδρεα μακρὰ | αὐτῇσιν ῥίζῃσι.

718 αὐτῶς, adv. from αὐτός (with 'Aeolic' acc.); see on O. T. 931.—ναός,

τείνας ὑπείκει μηδέν, ὑπτίους κάτω
στρέψας τὸ λοιπὸν σέλμασιν ναυτίλλεται.
ἀλλ' εἶκε θυμοῦ καὶ μεταστάσιν δίδου.

γνώμη γὰρ εἴ τις κάπ' ἐμοῦ νεωτέρου
πρόσσεστι, φήμ' ἔγωγε πρεσβεύειν πολλὴν
φῦναι τὸν ἀνδρᾶ πάντ' ἐπιστήμης πλέων.
εἰ δ' οὖν, φιλεῖ γὰρ τοῦτο μὴ ταύτη ῥέπειν, ✓
καὶ τῶν λεγόντων εὐὶ καλὸν τὸ μανθάνειν.

720

ΧΟ. ἀναξ, σέ τ' εἰκός, εἴ τι καίριον λέγει,
μαθεῖν, σέ τ' αὖ τοῦδ'· εὖ γὰρ εἴρηται διπλᾶ. 725

by first hand.—ἐγκρατῇ] ἐγκρατεῖ L, with η written above by first hand: ἐγκρα-
της γ. 717 τὸ λοιπὸν MSS.: Hermann conject. τὸ πλοῖον.—σέλμασι L.
718 θυμῶ L. So Ald., following Par. A, as usual. But θυμῶ is in many of
the later MSS., including L², V, V³ (first hand), V⁴, Aug. b, Dresd. a. See comment.

Doric for νεώς, allowed by tragedy even
in iambics, as *Al.* 872, *Aesch.* *Tk.* 62,
Eur. Med. 523: though νᾶες (953) and
ναὶ occur only in lyrics. So ναός, temple
(286), Ἀθᾶνα, κυναγός, ὀδαγός, ποδαγός
(1196): and even in Att. prose λοχαγός,
οὐραγός, ξυναγός.—ἐγκρατῇ, proleptic: cp.
475 περισκελῇ.—πόδα, the sheet: the πόδες
were ropes attached to the two lower cor-
ners of the sail, whence their name. *Eur.*
Or. 706 καὶ ναὺς γάρ, ἐνταθείσα πρὸς βλαν
ποδί, | ἔβαψεν, ἔσση δ' αὖθις, ἦν χαλὰ πόδα:
a ship dips when strained too hard by the
sheet (i.e. when the sheet is hauled too
taut), but rights again, if one slackens.

716 εἰ μηδέν, generic (such an one as
does not...)—κάτω στρέψας, sc. ναῦν,
easily supplied from ναός: for κάτω, cp.
527: for στρέψω=ἀναστρέψω, *O. C.* 1453.
Hermann's τὸ πλοῖον for τὸ λοιπόν is not
only needless, but spoils the force of the
phrase: 'thenceforth voyages,' is an ironi-
cal way of saying that the voyage comes
to an abrupt end: cp. 311.—σέλμασιν,
the rowers' benches: thus ὑπτίους vividly
suggests the moment of capsizing.

718 εἶκε θυμῶ, 'cease from wrath,'
lit., recede from it. The θυμός is con-
ceived as ground from which he retires;
so θυμῶ περᾶν='to go far in wrath,'
and is contrasted with εἶκειν: *O. T.* 673
στυγνὸς μὲν εἶκον δῆλος εἰ, βαρὺς δ' ὄναι |
θυμῶ περᾶσης. For the gen., cp. *Il.* 4.
509 μηδ' εἶκετε χάρις | Ἀργείοις: *ib.* 5.
348 εἶκε, Διὸς θύγατερ, πόλεμον καὶ δῆιο-
τήτος: *Her.* 2. 80 εἰκονσι τῆς ὁδοῦ: *id.* 7.
160 ὑπεἰζόμεν τοῦ ἀρχαίου λόγου: *Ar. Ran.*

790 ὑπεχώρησεν αὐτῷ τοῦ θρόνου. *Eur.*
has a somewhat similar phrase, *Hēr.* 900
ὀργῆς δ' ἐξᾶναι κακῆς, ἀναξ | Θησεῦ, τὸ
λῶστον σοῖσι βούλευσαι δόμοις, where the
sense is, 'having remitted thy wrath,'
ἐξᾶναι [σεαυτὸν] ὀργῆς.—καὶ μεταστάσιν
δίδου, 'and concede a change': allow our
pleading to change your mood. A change
in Creon's mood implies a change in the
whole situation. For the notions thus
blended in μεταστάσιν here, cp. *Alexis fr.*
incert. 46 τῶν μετρίων αἱ μέγιστοι | λύπαι
ποιοῦσι τῶν φρενῶν μεταστάσιν: *Andoc.*
or. 2 § 18 ὁσέων ἐμελλεν...τοῦ τότε παρόν-
τος κακοῦ μεταστάσιν.—δίδου: a verb oft.
used of concession to the remonstrance of
friends: *Al.* 483 παῖσαι γε μέντοι καὶ δὲ
ἀνδράσιν φίλοις | γνώμης κρατῆσαι: *Tr.*
1117 δὲς μοι σεαυτὸν, μὴ τοσοῦτον ὥς
δάκνει | θυμῷ δύσσοργος.—Others place a
comma or point at εἶκε, taking καὶ as =
'also'; 'yield, also permitting thy wrath
to change' (with δίδου); or 'yield: also
permit,' etc. (an asyndeton, with δίδου).
On this view, either θυμῶ or θυμῶ is pos-
sible. But the fatal objection to it is the
weakness of καὶ, whether the 'also' is
explained (a) as by Campbell (with δίδου)
—'if you are angry, be also placable'; or
(b) as by Wecklein (with δίδου)—'it is
possible not only to moderate one's pas-
sion, but also to desist from it,' which
implies that he might yield while still
angry.—See Appendix.

719 εἰ τις γνώμη πρόσσεστι καὶ ἐπ'
ἐμῶ ν. (ὄντος), i.e., if I also, younger
though I am, can contribute a sound

taut, and never slackens it, upsets his boat, and finishes his voyage with keel uppermost.

Nay, forego thy wrath; permit thyself to change. For if I, a younger man, may offer my thought, it were far best, I ween, that men should be all-wise by nature; but, otherwise—and oft the scale inclines not so—'tis good also to learn from those who speak aright.

CH. Sire, 'tis meet that thou shouldest profit by his words, if he speaks aught in season, and thou, Haemon, by thy father's; for on both parts there hath been wise speech.

and Appendix. 720 φῆμ' L (not φῆμ'). 721 πλέω L: πλέων r. 725 αὐ τοῦδ'] αὐτοῦ δ' L.—διπλάι L. (The ι is certainly from the first hand.) δι:λᾶ r. διπλῇ Hermann.

opinion. Cp. *O. C.* 392 τάνθυμῃματα | ...τάπδ σου, the thoughts urged on thy part. *El.* 1464 τέλειται τὰπ' ἐμοῦ. For the modest καί, cp. *O. T.* 1100 εἰ χρή τι κάμει...σταδμάσθαι: *Ph.* 192 εἴπερ κἀγὼ τι φρονῶ.—If κἀπ' were taken as καὶ ἐπὶ, it must mean, 'in my case also.' *Plat. Rep.* 475 A ἐπ' ἐμοῦ λέγειν (to take me as an instance). In *El.* 1469 I formerly thus took κἀπ' ἐμοῦ θρήνων τύχη, but now think that there, too, it is καὶ ἀπὸ.—προσβένειν = προσβύτατον εἶναι, to be the best thing: *Eur. Her.* 45 οἱσι προσβένει γένος, whose birth has precedence (=the eldest): cp. *O. T.* 1365 (προσβύτερον) n.

721 φῦναι, should be by nature: *Pind.* *O.* 9. 107 τὸ δὲ φύκ' κράτιστον ἅπαν (opposed to διδασκὰλ ἀρεταί).—πάντ', adv.: *Tr.* 338 τούτων ἔχω γὰρ πάντ' ἐπιστήμην ἐγώ: *O. T.* 475 n.—The merit of listening to good advice is often thus extolled: *Hes. Op.* 291 οὗτος μὲν πανάριστος, δε αὐτὸς πάντα νοήσῃ | ἐσθλὸς δ' αὖ κακέινος, δε εἰ εἰπόντι πίθηται. *Her.* 7. 16 ἴσον ἐκείνῳ, ὡ βασιλεῦ, παρ' ἐμοὶ κέκριται, φρονέειν τε εἰ καὶ τῷ λέγοντι χρηστὰ ἐθέλειν πείθεσθαι. Cp. *Cic. pro Cluentio* 31: *Livy* 22. 29.

722 εἰ δ' οὖν, sc. μὴ ἐφύ τοιούτος. This is better than to suppose that φιλεῖ γάρ has changed the form of the sentence (εἰ δ' οὖν τοῦτο μὴ ταύτην ῥέπει), since this elliptical εἰ δ' οὖν was a familiar Attic idiom: see *Plat. Apol.* 34 D εἰ δὴ τις ὁμῶν οὕτως ἔχει—οὐκ ἀξίῳ μὲν γὰρ ἐγώ γε, εἰ δ' οὖν [sc. οὕτως ἔχει]—ἐπεικὴ ἂν μοι δοκῶ πρὸς τοῦτον λέγειν: 'If any one of you is so disposed—I do not think that he ought to be so, but suppose that he is—I think that I might fairly say to him,' etc. *Eur. Hipp.* 507 εἰ τοι δοκεῖ σοι, χρὴν μὲν οὐ σ' ἀμαρ-

τάνειν | εἰ δ' οὖν [sc. ἡμαρτες], πιθού μοι ('you ought not to have erred,—but if you have'). So, without ellipse, *Aesch. Ag.* 1042 εἰ δ' οὖν ἀνάγκη τῆσδ' ἐπιρρέποι τύχης, 'but if one should be doomed to slavery' (then worthy masters are best). *Eur. fr.* 463 λύπη μὲν ἄτη περιπεσεῖν... | εἰ δ' οὖν γένοιτο, κ.τ.λ. Cp. δ' οὖν in 688 (n.).—τοῦτο...ταύτη: cp. *Ai.* 950 τὰδ' ἔσται τῆδε: *Aesch. P. V.* 511 οὐ ταῦτα ταύτη. μὴ is generic, going with ταύτη: in a way other than this.—ῥέπειν to incline (as the scale of a balance does): so *Plat. Legg.* 862 D τῆδε ῥέπειν, *Tim.* 79 E ἐκείνη ῥέπον (to incline, or tend, in that direction).

723 καὶ τὸ τῶν εἰ λεγόντων μανθάνειν καλόν (ἔστι): for the place of εἰ, cp. 659: for that of τὸ, 710. The simple gen., as *O. T.* 545, etc.

724 εἰ σὶ τ' doubled: cp. 1340, *O. T.* 637.—L's διπλάι really favours διπλᾶ rather than Hermann's διπλή: for ι subscript is oft. wrongly added or omitted (cp. 726 cr. n.); whereas ηι was not likely to become αι here. Either word is admissible; but I slightly prefer διπλᾶ, for this reason. It is true that the plur. of διπλοῦς in poetry usu.=simply 'two' (51, 1232, 1320, *O. T.* 20, 1135). But *Soph.* has at least one instance of the distributive sense ('two sets'), viz., *O. T.* 1249, where διπλοῦς = a twofold brood, i.e. *Oed.*, and his children. (I do not add *O. T.* 288 διπλοῦς | πομπόους, taking it to mean merely 'two,' not 'two sets.') And in Attic prose the distributive use is not rare: thus in *Plat. Legg.* 722 E διπλοῖ νόμοι are not 'two laws,' but 'two sets of laws.' We have, then, good warrant for διπλᾶ here as = 'two sets of arguments.'

- KP. οἱ τηλικοῖδε καὶ διδαζόμεσθα δὴ
φρονεῖν ὑπ' ἀνδρὸς τηλικοῦδε τὴν φύσιν;
AI. μηδὲν τὸ μὴ δίκαιον· εἰ δ' ἐγὼ νέος,
οὐ τὸν χρόνον χρὴ μάλλον ἢ τάργα σκοπεῖν.
KP. ἔργον γὰρ ἐστὶ τοὺς ἀκοσμοῦντας σέβειν; 730
AI. οὐδ' ἂν κελεύσαιμ' εὐσεβεῖν εἰς τοὺς κακοὺς.
KP. οὐχ ἦδε γὰρ τοιᾶδ' ἐπέληπται νόσῳ;
AI. οὐ φησι Θήβης τῆσδ' ὁμόπολις λεῶς.
KP. πόλις γὰρ ἡμῖν ἀμὲ χρὴ τάσσειν ἐρεῖ;
AI. ὁρᾷς τόδ' ὥς εἰρηκας ὥς ἄγαν νέος; 735
KP. ἄλλω γὰρ ἢ 'μοὶ χρὴ *με τῆσδ' ἄρχειν χθονός;
AI. πόλις γὰρ οὐκ ἔσθ' ἥτις ἀνδρός ἐσθ' ἐνός.

726 ol] In L, the first hand has written η above ol. This was meant to indicate a variant η ,—the ι being added by an error of a frequent kind (cp. 755 η ισθ'). Dindorf wrongly supposed that it was meant to indicate a correction of διπλᾶ in 725 into διπλῆ. In that case it would have been written over or near ἀπλᾶ, not at the beginning of v. 726.—διδαζόμεσθα δὴ] διδαζόμεσθ' d δέi Semitelos.
728 μηδὲν τὸ μὴ] μηδέν γ' d μὴ Tournier: μηδέν γε μὴ K. Walter. 729 τάργα]

On the other hand, διπλῆ is strange (though possible) as= 'in two ways,' i.e. 'on both sides.' It usu. means, 'doubly' (Eur. Ion 760 καὶ θανεῖν μέλλω διπλῇ); or 'twice as much' (Plat. Rep. 330 c διπλῇ ἢ οἱ ἄλλοι). So, here, it would more naturally mean, 'twice over.'

726 ε καὶ with διδάξ, shall we indeed be taught: El. 385 ἡ ταῦτα δὴ με καὶ βεβούλευται ποιεῖν; O. T. 772 n. For διδάξ, as pass., cp. 637.—δὴ, an indignant 'then': the word ends a verse also in 923, Tr. 460, Ph. 1065, Eur. Suppl. 521, Hipp. 1093.—τῇν φύσιν, birth, and so age; O. C. 1295 ὡν φύσει νεώτερος.

728 ε μηδέν, sc. διδάσκου: τὸ μὴ δίκ. = δ μὴ δίκαιον ἐστὶ: see on 360 οὐδέν...τὸ μέλλον.—τὸν χρόνον, my years: cp. 681.—The change of τάργα into τοῦργον (adopted by Nauck) is no gain. The sing. is taken as 'the cause' (which he defends). But he means, 'you should consider, not my age, but my conduct,—my merits': and this is expressed by τάργα, just as in O. C. 265 δρομα μόνον δέσαντες' οὐ γὰρ δὴ τό γε | σῶμ' οὐδὲ τάργα τάμᾳ. Cp. Menander fr. incert. 91 μὴ τοῦτο βλέψῃς, εἰ νεώτερος λέγω, | ἀλλ' εἰ φρονούντων τοὺς λόγους ἀνδρῶν λέγω (v. l. φρονούντος...ἀνδρός: Bentley, φέρω).

730 ἔργον. Haemon has asked that

his ἔργα may be considered. Creon asks scornfully, 'Do you consider it an ἔργον—something which you can urge in your favour—to be the champion of a rebel?' ἔργον would not have been thus used alone, but for the desire to give τάργα a derisive echo. The Attic associations of the word help, however, to explain this use. Thus ἔργον meant (a) a thing worth doing, as Ar. Lys. 424 οὐδὲν ἔργον ἐστάναι, it is no use... (cp. Ai. 852); so οὐδὲν προῦργον ἐστὶ, non operae pretium est: or (b), one's allotted task, as Ar. Av. 862, ἱερεῦ, σὸν ἔργον, θύε. So here, without meaning so much as 'achievement' (El. 689), it could mean, 'useful act,' 'worthy task.'—τοὺς ἀκοσμοῦντας: so Ph. 387: cp. above 660, 677.—σέβειν, as 511.

731 οὐδ', not even: O. C. 1429 (n.) οὐδ' ἀγγελοῦμεν φλαῦρα. So far am I from showing honour to evil-doers, that I would not even wish others to do so. Without directly denying that Antigone can be described as ἀκοσμοῦσα, he denies that she is κακῇ. This involves the whole question between the divine and the human law.

732 τοιᾶδε...νόσῳ, that of being κακῇ. Others understand, τῷ εἰς τοὺς κακοὺς εὐσεβεῖν. But the sense of the dialogue runs thus:—'C. Do you approve of honour-

CR. Men of my age—are we indeed to be schooled, then, by men of his?

HAE. In nothing that is not right; but if I am young, thou shouldest look to my merits, not to my years.

CR. Is it a merit to honour the unruly?

HAE. I could wish no one to show respect for evil-doers.

CR. Then is not she tainted with that malady?

HAE. Our Theban folk, with one voice, denies it.

CR. Shall Thebes prescribe to me how I must rule?

HAE. See, there thou hast spoken like a youth indeed.

CR. Am I to rule this land by other judgment than mine own?

HAE. That is no city, which belongs to one man.

τοῦργον Hilberg. 781 οὐδ' ἄν] οὐ τὰν Schneidewin. 784 ἀμέ] ἄμε L. 785 τόδ'] In L. an early hand has changed ο to α. 786 ἄλλωι γὰρ ἢ (sic) μοι χρη γέ L. So (with χρη) most of the later mss. Dobree's conject., ἄλλω γὰρ ἢ 'μοι χρη με, has been generally received.—Campb. cites ἄλλον γὰρ ἢ με from M¹,=cod. C. 24 sup. in the Ambrosian Library at Milan, a 15th cent. MS. 787 ἀνδρός ἐσθ'] ἀνδρὸς ἐσθ' L.

ing law-breakers?—H. I should not dream of honouring wrong-doers.—C. Is not she, then, a wrong-doer?' Doubtless, Creon could also say,—'Does not she, then, honour wrong-doers (Polynices)?' Here, however, his point is that *she* is a rebel,—not, that her brother was a traitor.—For the fig. use of νόσος, cp. 1052, and n. on 653.—ἐπιδηπται, attacked, as by a disease: so the act., Thuc. 2. 51 (ἡ νόσος) δις...τὸν αὐτὸν...οὐκ ἐπελάμβανε. (Distinguish the sense of ἐπιδηπτος in 406.)

788 Θήβης, possessive gen., not gen. with δμόπολις, which='of the same city': the sense is, 'the united folk of Thebes,'=the whole city, πάνδημος πόλις (7). Cp. 693. The epic πόλις is used both in lyr. and in dial. by Aesch. and Eur., but in neither by Soph.

784 ἡμῖν, plur. (instead of ἐμοί), combined with the sing. ἐμέ: cp. 1194: *Ai.* 1400 εἰ δὲ μή 'στι σοὶ φίλον | πρᾶσσειν τὰδ' ἡμᾶς, εἰμ', ἐπαινέσας τὸ σὸν: *Ph.* 1394 εἰ σέ γ' ἐν λόγοις | πείσειν δυνησόμεσθα μηδὲν ὧν λέγω (and *ib.* 1219 ff.): *Eur.* *H. F.* 858 ἦλιον μαρτυρόμεσθα δρῶσ' ἃ δρᾶν οὐ βούλομαι: *Ion* 391 κωλυόμεσθα μὴ μαθεῖν ἃ βούλομαι.

785 αἱ ἄγαν νέος—despite the difference between your age and mine (726).

786 Dobree's με for γε is clearly right; γε would throw a false emphasis on χρη ('Now, *ought* I to rule...?'): the sense requires the stress to fall on ἄλλω ἢ 'μοι.

This dat. 'of interest' does not mean, 'for my own advantage' (or gain), but, 'to my own satisfaction,' i.e. 'according to my own views.' Haemon has made light of Creon's protest against dictation from Thebes. Creon rejoins, 'What, am I to rule Thebes in dependence on any other judgment than my own?' In *Eur. Suppl.* 410 Creon's herald says, πόλις γὰρ ἥς ἐγὼ πάρεμ' ἀπο | ἐνὸς πρὸς ἀνδρός, οὐκ ὀχλῶ, κρατύνεται.—For ἐμοί instead of ἐμαντῶ, cp. *Plat. Gorg.* 474 B ἐγὼ γὰρ δὴ οἶμαι καὶ ἐμέ καὶ σέ...ηγείσθαι.—Though χρη γέ is untenable, the dat. is no argument against it: χρη could be absolute, the dat. being still a dat. of interest. There is no certain Attic instance of χρη with dat. In *Eur. Ion* 1317 τοῖσι δ' ἐνδίκου | ἱερὰ καθίζειν, ὅστις ἡδικοῦρ, ἐχρήν, Dobree's τοῖς δέ γ' ἐνδίκου is needless: the sense is, 'in the interest of the just, it was right,' etc. In *Lys. or.* 28 § 10 τοῖς ἀρχουσι τοῖς ὑμετέροις ἐπιδείξετε πρότερον χρη δίκαιος εἶναι, we should read δίκαιος, and just afterwards ὀφελομένους. Xen. has δέ with dat. and infin., if the text is sound in *An.* 3. 4. 35.

787 πόλις γὰρ οὐκ ἐσθ'. Cp. *Arist. Pol.* 3. 16 περὶ δὲ τῆς παμβασιλείας καλουμένης,—αὕτη δ' ἐστὶ καθ' ἣν ἀρχεῖ πάντων κατὰ τὴν ἑαυτοῦ βούλησιν ὁ βασιλεὺς,—δοκεῖ δὲ τισιν οὐδὲ κατὰ φύσιν εἶναι τὸ κύριον εἶνα πάντων εἶναι τῶν πολιτῶν, ὅπου συνέστηκεν ἐξ ὁμοίων ἢ πόλις. For Plato, the

KP. οὐ τοῦ κρατοῦντος ἡ πόλις νομίζεται;

AI. καλῶς ἐρήμης γ' ἂν σὺ γῆς ἄρχοις μόνος.

KP. ὅδ', ὡς ἔοικε, τῇ γυναικὶ συμμαχεῖ.

740

AI. εἴπερ γυνὴ σύ· σοῦ γὰρ οὖν προκήδομαι.

KP. ὦ παγκάκιστε, διὰ δίκης ἰὼν πατρί.

AI. οὐ, γὰρ δικάιά σ' ἐξαμαρτάνονθ' ὀρώ.

KP. ἀμαρτάνω γὰρ τὰς ἐμὰς ἀρχὰς σέβων;

AI. οὐ γὰρ σέβεις, τιμὰς γε τὰς θεῶν πατῶν.

745

KP. ὦ μισρὸν ἦθος καὶ γυναικὸς ὕστερον.

AI. οὐ τὰν ἔλοις ἦσσω γε τῶν αἰσχυρῶν ἐμέ.

KP. ὁ γοῦν λόγος σοι πᾶς ὑπὲρ κείνης ὁδε.

AI. καὶ σοῦ γε κάμου, καὶ θεῶν τῶν νερτέρων.

739 καλῶς· ἐρήμης· L: καλῶς γ' ἐρήμης Blaydes. 740 τῇ γυναικὶ ταῖς γυναιξὶ Tournier. 742 ὦ παγκάκιστε] ὦ παῖ κάκιστε in Plutarch's quotation (*Mor.* 483 C), and so Porson wished to read (*Adv.* 172, *Eur. Or.* 301). 743 ὀρώ] ὀρώ L. 745 οὐ] Musgrave conject. εὐ. 747 οὐ κἂν L (meaning, doubtless, οὐκ ἂν, for the κ of οὐκ is oft. thus detached in L, and joined to the next word): οὐ τὰν

τυραννὶς ἐσχατὸν πόλεως νόημα, *Rep.* 544 C. Cic. *de Rep.* 3. 31 ubi tyrannus est, ibi...dicendum est nullam esse rem publicam.

738 νομίζεται with gen., as *O. C.* 38 (n.).—In a different sense (and rather with an allusion to demagogues) it is said in *Ph.* 386 πόλις γὰρ ἐστὶ πᾶσα τῶν ἡγουμένων (like ἐστὶ τοῦ λέγοντος, *O. T.* 917).

739 καλῶς ἐρήμης γ' (L) is much better than καλῶς γ' ἐρήμης (Blaydes and Nauck): Soph. often thus adds γε to the emphatic adj., as *El.* 365 οὐδ' ἂν σὺ, σὺ φρων γ' οὐσα: *id.* 518 θυραῖαν γ' οὐσαν: *Ph.* 811 οὐ μὴν σ' ἐνορκὸν γ' ἀξιώ θέσθαι.

740 Though at least one late MS. (Paris E) has συμμαχεῖν, it is needless to assume here the same mixed constr. as *Tr.* 1238 ἀνὴρ δ' ὅδ', ὡς ἔοικεν, οὐ νεμεῖν ἐμοὶ | φθίνοντι μοῖραν.

741 οὖν, indeed, in fact: cp. 489.—προκήδομαι: cp. on προσκοπεῖν, 688.

742 ὦ παγκάκιστε: so Heracles to his son Hyllus, *Tr.* 1124. Cp. *O. C.* 743 πλείστον...κάκιστος.—διὰ δίκης ἰὼν πατρί, engaging in controversy with him, bandying arguments with him. *Thuc.* 6. 60 ἀρνηθέντι διὰ δίκης ἔλθεῖν, to deny the charge, and stand a trial. *Xen. An.* 3. 2. 8 πάλιν αὐτοῖς διὰ φίλας λέγειν...διὰ παντὸς πολέμου αὐτοῖς λέγειν. So διὰ μάχης (*Her.* 6. 9), δι' ἐχθρας (*Eur. Ph.* 479).—Cp. *Plut. Mor.* 483 C (a brother, in a

brother's defence, ought to brave the displeasure of parents): αἱ δὲ ὑπὲρ ἀδελφοῦ παρ' ἀξίαν κακῶς ἀκούοντες ἢ πάσχοντες ἀντιδικίαι καὶ δικαιολογίαι πρὸς αὐτοῖς (the parents) ἀμεμπτοὶ καὶ καλάι· καὶ οὐ φοβητέον ἀκούσαι (to have said to one) τὸ Σοφόκλειον· ὦ παῖ κάκιστε (quoting this v.)...καὶ γὰρ αὐτοῖς ἡ τοιαύτη δίκη (controversy) τοῖς ἐλεγχομένοις ποιεῖ τὴν ἥτταν ἡδὴ τῆς νίκης.

744 ἀρχάς, the king's powers or prerogatives, like κράτη (60, 166, 173): cp. 177, 797. Cp. *Aesch. Ch.* 864 ἀρχάς τε πολισσονόμους | πατέρων θ' ἐξεῖ μέγαν δλβον (Orestes). *Eur. I. A.* 343 ἐπεὶ κατέσχευ ἀρχάς (Agamemnon).

745 οὐ γὰρ σέβεις: '(that plea is void), for,' etc.: i.e. 'nay, but thou dost not...' Creon has asked, 'Do I wrong, when I reverence my royal office?' Haemon answers, 'Nay, there can be no such reverence, when you dishonour the gods.' A king rules by the divine grace. He sins against his own office when he uses his power to infringe the majesty of the gods.—τιμὰς, esp. sacrifices (as in this case the offerings to the νερέρες): cp. *O. T.* 909 n.

746 ὦ μισρὸν. In Haemon's last words Creon hears an echo of Antigone's doctrine—that the θεῶν νόμιμα rank above the human king's edict (453). Hence γυναικὸς ὕστερον, 'inferior to her,' rank-

CR. Is not the city held to be the ruler's?

HAE. Thou wouldst make a good monarch of a desert.

CR. This boy, it seems, is the woman's champion.

HAE. If thou art a woman; indeed, my care is for thee.

CR. Shameless, at open feud with thy father!

HAE. Nay, I see thee offending against justice.

CR. Do I offend, when I respect mine own prerogatives?

HAE. Thou dost not respect them, when thou tramplest on
the gods' honours.

CR. O dastard nature, yielding place to a woman!

HAE. Thou wilt never find me yield to baseness.

CR. All thy words, at least, plead for that girl.

HAE. And for thee, and for me, and for the gods below.

Elmsley. [Porson on Eur. *Med.* 863 first pointed to the misunderstood crisis of *τοι* and *δν* as a source of MS. error, giving several examples; Elmsley on *Med.* 836 f. first applied the remark to this verse.]—The Aldine, following A and some other MSS., has *οὐκ δν γ'*, and Brunck wrote *οὐκ δν γ' εἰλοιπὸν κρείσσω με* (for *γε*) *τῶν αἰσχυρῶν ποτέ*.—*οὐκ δν λαβῆς* Nauck. 748 *ὁ γούν]* *δ γ' οὖν* L.

ing after her; so *Ai.* 1366, *Ph.* 181. Not, 'unable to resist her influence' (through love), as though it were *γυναικὸς ἡσσαν*: a meaning which *θεσπερος* could not have. The general sense is, however, the same, —viz., that he ranks behind a woman, who leads him.

747 'I may be inferior to a woman, but at least you will never find me yielding to base temptations.' It would have been *αἰσχυρόν* if he had allowed fear or self-interest to deter him from pleading this cause. (Cp. 509.) Cp. *Tr.* 489 *ἐρωτος... ἡσσαν*: fr. 844 *ἡσσαν... ὁργῆς*.—*οὐ τᾶν* is a certain correction of *οὐκ δν* (cp. *O. T.* 1445, 1469: *O. C.* 1351: *Tr.* 279: *Ai.* 456, 534, etc.). Against the weak conjecture *οὐκ δν γ'* is the repetition of *γε*: cp. on *O. C.* 387. Where *τᾶν* has been corrupted in our MSS., it has most often become *τ' δν*, sometimes *γ' δν* or *δ' δν*. But a change of *οὐ τᾶν* into *οὐκ δν* would also be easy in writing where, as in that of L, the *κ* of *οὐκ* was often attached to the next word (see cr. n.).—*γε* emphasises the whole phrase, *ἡσσω τῶν αἰσχυρῶν*, not *ἡσσω* alone: cp. 648 n.

748 *γούν*: cp. *O. C.* 24 n. To plead her cause is to be *ἡσσαν τῶν αἰσχυρῶν*.

749 *καὶ σοὶ γε*. Creon is concerned, not merely as a king whose city will be punished by the gods, but as a man who is to be saved from incurring guilt.

760—767 Objections have been made

to the traditional order of these verses, chiefly in two respects. (1) 755 *εἰ μὴ πατήρ ἦσθ'* is—it is argued—the strongest thing said by Haemon, and ought therefore to come immediately before Creon's final outburst, *ἄληθες*; (758). How could it be followed by merely so mild a phrase as *μὴ κῶτιλλέ με*?—We may reply:—Haemon says that, if Creon were not his father, he would have thought him mad. It is to this that *μὴ κῶτιλλέ με* refers, meaning, 'Do not seek to deceive me by an affectation of filial deference.' (2) 757 *βούλει λέγειν τι* is too mild a remark—it is said—to form the climax of provocation to Creon's anger. We may reply:—It is in substance, if not in form, such a climax,—for a father who holds that unquestioning obedience (640) is a son's first duty. It asserts Haemon's right to maintain his own views against his father's,—*διὰ δικῆς λέγειν*, as Creon put it (742). The traditional order seems, therefore, to be right.

Three modes of transposition have been proposed. (1) Enger puts 756 and 757 after 749. Then *κῶτιλλέ* (756) refers to Haemon's plea that he has his father's cause, and that of religion, at heart. We lose nothing by such a transposition; but neither do we gain.

(2) Donner (in his transl., ed. 1863) simply transposed verses 755 and 757, leaving the rest as they stand. For this

- KP. ταύτην ποτ' οὐκ ἔσθ' ὥς ἐτι ζῶσαν γαμεῖς. 750
 AI. ἦδ' οὖν θανέεται καὶ θανοῦσ' ὀλεῖ τινά.
 KP. ἦ κάπαπειλὼν ὦδ' ἐπεξέρχει θρασύς;
 AI. τίς δ' ἔστ' ἀπειλὴ πρὸς κενὰς γνώμας λέγειν;
 KP. κλαίων φρενώσεις, ὧν φρενῶν αὐτὸς κενός.
 AI. εἰ μὴ πατὴρ ἦσθ', εἶπον ἂν σ' οὐκ εὖ φρονεῖν. 755
 KP. γυναικὸς ὧν δούλευμα, μὴ κώτιλλέ με.
 AI. βούλει λέγειν τι καὶ λέγων μῆδεν κλύειν;
 KP. ἄλῃθες; ἀλλ' οὐ, τόνδ' Ὀλυμπον, ἴσθ' ὅτι,
 χαίρων ἐπὶ ψόγοισι, δεινὰσεις ἐμέ.

750 ποτ' . . γαμεῖς.] ποτ' . . γαμεῖς; L. 751 ἦδ' οὖν L, and lemma schol.: ἦδ' οὖν vulg.: ἦ δ' οὖν Hartung. Nauck conject. εἰ δ' οὖν. 752 ἦ κάπαπειλῶν. In L there has been an erasure at the letters *απα*, which are, however, by an early hand (the first, or S). The first hand had (I think) written ἦ καὶ ἀπειλῶν. For an analogous error cp. O. C. 172 cr. n. 755 ἦσθ'] ἦσθ' L. Cp. 726. 757 κλύειν γ, λέγειν L.—Wecklein conject. ψέγειν τι καὶ ψέγων μῆδεν

it may fairly be said that 757 comes very fitly after 754. On the other hand it seems to me that 756 does not aptly follow 757.

(3) Pallis arranges thus:—749, 756, 755, 754, 757, 750—753. Thus *κενὰς γνώμας* (753) becomes the last sting.—The fact is that, in a stormy altercation, we do not look for a closely logical texture and a delicately graduated *crescendo*. The ms. order is (to my mind) the best; but other arrangements are possible, and would be nearly as good.

750 Creon, instead of replying to v. 749, abruptly repeats his resolve. οὐκ ἔστιν ὡς ταύτην ἐτι ζῶσαν γαμεῖς (fut.) ποτέ, it cannot be that you shall ever wed her while she yet lives; i.e. she is to die at once, and can become your bride, if ever, only ἐν Ἀΐδου (654). Cp. 1240.—ὥς for the more usual ὅπως: so Ph. 196 οὐκ ἔσθ' ὡς οὐ.—The strange place of ποτέ is explained by the strong emphasis on ταύτην ('her, at any time, it is impossible that thou shouldst wed'). Soph. often admits bold arrangements of words (cp. O. T. 1245, 1251: O. C. 1428).

751 ἦδ' referring to ταύτην (cp. 296 f.). At first sight ἦ δ' is attractive; but that phrase is properly used with the imperat., and has a defiant or scornful tone (O. T. 669 ὃ δ' οὖν ἴτω: Ai. 961 οἱ δ' οὖν γελῶντων: Ar. Ach. 186 οἱ δ' οὖν βοῶντων). The quiet ἦδ' is more impressive here.—ὀλεῖ τινά, i.e. ἐμέ: Creon understands

him to mean σέ. As vv. 763 f. show, Haemon is resolved not to survive Antigone. But he has no thought of threatening his father's life: his frantic action at v. 1231 was a sudden impulse, instantly followed by remorse (1245). For the sinister *τις*, cp. Ai. 1138 τοῦτ' εἰς ἄνιαν τοῦτος ἐρχεται τι. Ar. Ran. 552 ff. καὶ κὼν ἤκει τι...δῶσει τις διαψ. Thuc. 4. 68 εἰ...μὴ πεῖσεται τις, αὐτοῦ τὴν μάχην ἐσεσθαι.

752 ἦ ἐπεξέρχει καὶ ἐπαπειλῶν ὦδε θρασύς; Dost thou go the length of e'en threatening so boldly? The participial clause defines the manner of ἐπεξέρχει, and so is practically equiv. to ὥστε καὶ ἐπαπειλεῖν etc. The καὶ here belongs to the partic. (distinguish the composite ἦ καὶ in question, O. T. 368). Eur. Bacch. 1346 ἀλλ' ἐπεξέρχει λῶν, (we have erred,) but thou goest too far (in vengeance). Cp. O. C. 438 τὸν θυμὸν ἐκδραμόντα μοι μείζω κολαστήν.

754 κλαίων, as O. T. 401, 1152.—φρενώσεις, a poet. word, used by Xen. Mem. 4. 1. 5 τοὺς ἐπὶ πλοῦτι μὲγα φρονήσας...ἐφρένου λέγων.

755 οὐκ εὖ φρονεῖν, as angrily refusing (754) to hear reason.

756 δοῦλεμα: cp. on 650.—μὴ κώτιλλέ με, 'do not seek to cajole me,'—referring to εἰ μὴ πατὴρ ἦσθ', as expressive of filial respect. Creon means, 'do not pretend that you have any of the feelings with which a son ought to regard a father.'

CR. Thou canst never marry her, on this side the grave.

HAE. Then she must die, and in death destroy another.

CR. How! doth thy boldness run to open threats?

HAE. What threat is it, to combat vain resolves?

CR. Thou shalt rue thy witless teaching of wisdom.

HAE. Wert thou not my father, I would have called thee unwise.

CR. Thou woman's slave, use not wheedling speech with me.

HAE. Thou wouldst speak, and then hear no reply?

CR. Sayest thou so? Now, by the heaven above us—be sure of it—thou shalt smart for taunting me in this opprobrious strain.

λέγειν. 758 ἀληθές;] ἀληθές; L. (The first hand wrote merely a comma: S added the dot above it.) But in *O. T.* 350 (the only other instance in Soph.) L has ἀληθεος (though without the note of interrogation). 759 ἐπὶ Dobree conject. ἐτι: Musgrave, ἐπιψόγοις.—δεννάσεις L, the δ substituted by S for another letter (λ?). So in *Al.* 243 L has δ' ἐννάζων: and in Theognis 1211 (Bergk) one MS. has δ' ἐνναζε.

Cp. Theognis 363 εὖ κώτῳ τὸν ἐχθρόν (cajole)· ὅταν δ' ὑποχείριος ἔλθῃ, | τίσαι νῦν, πρόφασιν μηδεμίαν θέμενος: id. 851 Ζεὺς ἀνδρ' ἐξολέσειεν Ὀλύμπιος, δὲ τὸν ἐταῖρον | μαλθακά κωτῳλλων ἐξαπατῶν ἐθέλει.

757 λέγειν...κλύειν; do you wish to speak, and yet not to hear? λέγειν τι has a euphemistic tone ('to say something strong, or harsh'), like δρᾶν τι (*El.* 336), but the τι could hardly be represented in translation without exaggerating it. λέγειν καὶ ἀκούειν was a familiar phrase for fair discussion (Thuc. 4. 22 λέγοντες καὶ ἀκούοντες περὶ ἐκάστου ἐνυμνήσονται: cp. *O. C.* 189). *El.* 628 πρὸς ὀργὴν ἐκφέρει, μεθεῖσά μοι | λέγειν ἃ χρήσοιμ', οὐδ' ἐπίστασαι κλύειν: id. 990 ἡ προμηθεῖα | καὶ τῷ λέγοντι καὶ κλύοντι σύμμαχος. The words imply a claim of equality, and are also full of scorn: hence Creon's outburst.—Not: 'do you wish to taunt and not to be taunted in return?'—as if κλύειν = 'to have things said to one' (*Al.* 1322 κλύοντι φλαῦρα συμβαλεῖν ἔτη κακά: *El.* 523 κακῶς δέ σε | λέγω κακῶς κλύουσα πρὸς σέθεν θαμά).

758 ἀληθές; the word which marks that Teiresias can no longer restrain his wrath against Oedipus (*O. T.* 350).—οὐ τόνδ' Ὀλ., without μά: *O. T.* 660, 1088. Cp. *Al.* 1389 Ὀλύμπου τοῦδ' ὁ πρεσβυῶν πατήρ: *O. C.* 1655.—ισθ' ὅτι, adverbial: cp. 276 n.

759 χαίρων, *imprimis*, as *O. T.* 363, *Ph.* 1299.—ἐπὶ ψόγοις δεννάσεις, lit.,

revile me with (continual) censures: ψόγος is merely censure, fault-finding, not necessarily implying offensive speech (cp. 689). δεννάζω, to reproach or revile: *Al.* 243 κακὰ δεννάζων ῥήμαθ': [Eur.] *Rhes.* 925 (the Muse speaking of Thamyras) δὲ ἡμῶν πόλλ' ἐδέννασεν τέχνην. So Theogn. 1211 (if the verse be his, and not Anacreon's) μὴ μ' ἀφελῶς [ἀφίλως?] παῖζουσα φίλους δένναζε τοκῆας, alluding to her saying that they had been slaves. Her. 9. 107 παρὰ δὲ τοῖσι Πέρσῃσι γυναικὸς κακῶς ἀκούσαι δέννος μέγιστός ἐστι. This ἐπὶ with dat. is not merely 'with,' but implies a continuing strain of utterance: *El.* 108 ἐπὶ κωκυτῷ τῶνδε πατρῶν | πρὸ θυρῶν ἤχῳ πᾶσι προφανεῖν: Eur. *Tro.* 315 ἐπὶ δάκρυσι καὶ | γόοις τὸν θανόντα πατέρα... καταστένοντο· ἔχεις (thou art ever lamenting).—Others explain ἐπὶ as (a) 'in addition to,' which implies too sharp a contrast with δεννάσεις, esp. without καὶ: (b) 'with a view to,' i.e. 'in order to blame me.' Cp. Eur. *Ph.* 1555 οὐκ ἐπ' οὐδέσιν οὐδ' ἐπὶ χάρμασιν | ἀλλ' ὀδύναισι λέγω ('not for insult or spiteful joy, but in pain'). Here, however, that sense would be weak.—For Dobree's ἐτι, cp. *Ar. Plut.* 64 οὔτοι μὰ τὴν Δήμητρα χαίρησεις ἐτι. It is plausible, and may be right. But I prefer ἐπὶ ψόγοις, because (in the sense explained above) it is so fitting when an impatient man breaks off a dialogue which has irritated him throughout.

- ἄγετε τὸ μῖσος, ὥς κατ' ὄμματ' αὐτίκα 760
παρόντι θνήσκῃ πλησία τῷ νυμφίῳ.
AI. οὐ δῆτ' ἔμοιγε, τοῦτο μὴ δόξης ποτέ |
οὐθ' ἥδ' ὀλείται πλησία, σύ τ' οὐδαμὰ
τοῦμὸν προσόψει κρατ' ἐν ὀφθαλμοῖς ὀρών,
ὥς τοῖς θέλουσι τῶν φίλων μαίνῃ ξυνών. 765
XO. ἀνὴρ, ἄναξ, βέβηκεν ἐξ ὀργῆς ταχύς·
νοὺς δ' ἐστὶ τηλικούτος ἀλγίστας βαρύς.
KP. δράτω, φρονεῖτω μεῖζον ἢ κατ' ἀνδρ' ἰών.
τῷ δ' οὖν κόρα τῷδ' οὐκ ἀπαλλάξει μόρον.
XO. ἄμφω γὰρ αὐτὼ καὶ κατακτεῖναι νοεῖς; 770
KP. οὐ τήν γε μὴ θιγοῦσαν· εὖ γὰρ οὖν λέγεις.
XO. μόρῳ δὲ ποίῳ καὶ σφε βουλεύει κτανεῖν;
KP. ἄγων ἔρημος ἐνθ' ἂν ἦ βροτῶν στίβος
κρύψῳ πετρῶδει ζῶσαν ἐν κατάρυχι,

760 ἄγαγε L, ἄγετε r: ἄγ', ἄγε Wecklein. 761 θνήσκει L. 763 οὐδαμὰ] οὐδαμῶν. Most of the later mss. have οὐδαμᾶ, but Dresden a οὐδαμᾶ, and Vat. οὐδαμοῦ. 765 μαίνῃ] In L the first hand wrote μαίνῃσι: another early hand, deleting σ, wrote ε over α and εἰς over ηι, thus indicating μαίνῃ and μένει (or μενεῖς) as alternative readings. The later mss. have μαίνῃ, μένει, μενεῖς, μένῃ, or μένῃ. The Schol. knew both μένῃς (which he explains first) and μαίνῃ.—ξυνών. L has σ above ξ from first hand. 766 ἀνὴρ L, ἀνὴρ r. 767 βαρύς made

760 ε. ἄγετε. The plur. is addressed to the two πρόσπολοι who had ushered the sisters into the house (578, κομίζετ' εἰσω, δμῶες). So at 491 the plur. is used, καλεῖτ'. And, in general, such orders are usu. given in the plur., or by τις with 3rd pers. (as O. T. 1069). Cp. 931 τοῖσιν ἄγονσιν. This is against Wecklein's ἄγ', ἄγε. The objection to L's ἄγαγε is not only the sing. number, but also the fact that the 2nd aor. imperat. act. (and midd.) of ἄγω does not seem to have been used in Attic.—τὸ μῖσος: Ph. 991 ὦ μῖσος (Odysseus): so μίσσημα, στύγος, στύγημα.—κατ' ὄμματ': Xen. Hier. i. 14 οὐδεὶς... ἐθέλει τυράννου κατ' ὀφθαλμοῖς κατηγορεῖν ('to his face').—παρόντι...πλησία. The accumulation of words for 'presence' marks his vehement anger: cp. Haemon's pleonasm in 764, and O. T. 430.

762 ε. ἔμοιγε is placed as if it were to be common to both the clauses (οὔτε... τε), but the constr. changes: cp. El. 913 ἀλλ' οὐδὲ μὲν δὴ μητρὸς οὐθ' ὁ νοῦς φιλεῖ | τοιαῦτα πράσσειν οὔτε δρῶσ' ἐλάνθανεν.—For οὔτε followed by τε cp. O. C. 1397 (n.).

—οὐδαμᾶ, neut. plur. adv.: this form is required by metre in 830, as οὐδαμᾶ (Doric) in 874: L always gives οὐδαμᾶ: see on O. C. 1104.—ἐν ὀφθαλμοῖς, with them (the instrumental ἐν, 962, 1003, 1201): an epic phrase, Il. i. 587 ἐν ὀφθαλμοῖσιν ἰδωμαι, etc.: so oft. ἐν ὀμμασιν (Tr. 241).

765 ἄς: cp. 643.—τοῖς θέλουσι, i.e. any who can endure it. Cp. the words of Teiresias, 1087.—Haemon now finally quits the scene. The deuteragonist is thus set free for the parts of the Ἀγγελος and the Ἐξάγγελος.

766 ε. ἐξ ὀργῆς ταχύς, in haste caused by wrath: cp. Il. 7. 1111 μῆδ' ἐθέλ' ἐξ ἐριδος σεῦ ἀμείμονι φῶτι μάχεσθαι, out of mere rivalry.—βαρύς, resentful: cp. O. T. 673 βαρὺς δ', ὅταν | θυμοῦ περᾶσσι; so as epith. of μήνις (O. C. 1328) and ὀργῇ (Ph. 368). The sense of βαρὺ in 1251 is different.

768 μεῖζον ἢ κατ' ἀνδρα is said in answer to their hint of fear:—let his passion touch the human limit, aye, or overpass it. O. C. 598 τί γὰρ τὸ μεῖζον ἢ κατ' ἀνθρώπον νοσεῖς; For ἀνὴρ=ἀνθρώπος, ib. 567.—ἰών: Ph. 351 εἰ τάτι Τροίᾳ πέργαμ'

Bring forth that hated thing, that she may die forthwith in his presence—before his eyes—at her bridegroom's side!

HAE. No, not at my side—never think it—shall she perish; nor shalt thou ever set eyes more upon my face:—rave, then, with such friends as can endure thee. [*Exit* HAEMON.]

CH. The man is gone, O King, in angry haste; a youthful mind, when stung, is fierce.

CR. Let him do, or dream, more than man—good speed to him!—But he shall not save these two girls from their doom.

CH. Dost thou indeed purpose to slay both?

CR. Not her whose hands are pure: thou sayest well.

CH. And by what doom mean'st thou to slay the other?

CR. I will take her where the path is loneliest, and hide her, living, in a rocky vault,

from βραχύς in L. 769 τὰδ' (sic) .. τὰδ' L: τὼ δ' .. τὼδ' Dindorf.—μόρον L: μόρων Vat., V⁴. 770 αὐτὰ L: αὐτῶ Dindorf.—κατακτανῆναι (not κατακτῆναι) L: κατακτείναι γ. 771 τῆνδε (from τῆνδε) L, with γ above δ either from the first hand (so Duebner) or from an early corrector. The same hand has written α above λέγεις. Perh. εἰ γὰρ ἂν λέγοις was a v. l. 772 ἀγων .. στίβος] Semitelos conject. ἀγκών .. στίβου.—ἐνθ' ἂν made from ἐνθα ἂν in L. 774 πετρώδῃ L with εἰ above η from the first hand.

αἰρήσοιμ' ἴων: . Ai. 304 ὅσῃν κατ' αὐτῶν ὕβριν ἐκτίσαι' ἴων. So here it scornfully suggests some daring enterprise.

769 L. For δ' οὖν cp. 688, 722.—τὼ ... τῶδε: cp. 561 (τῶ), O. T. 1472 (τοῖν), O. C. 1600 (τῶ), El. 977 (τῶδε τῶ)—all fem.—Attic inscriptions of c. 450—320 B.C. present numerous instances of fem. dual τῶ, τοῖν, τούτων, οἶν, but no instance of fem. dual τὰ, ταῖν, ταύτων, or αὐν. (Meisterhans p. 50.) Hitherto the gen. and dat. ταῖν, ταῖνδε, ταύτων have been retained even by those edd. who give τῶ, τῶδε, etc. (cp. O. T. 1462, 1504; O. C. 445, 859, 1149, 1290, etc.). But, so far as epigraphic evidence goes, the distinction is arbitrary.—καί with the whole phrase κατακτ. vocēs rather than with κατακτ. alone (for no minor penalty is in view): cp. 726.

771 θιγοῦσαν: cp. 546.—γὰρ οὖν: cp. 489, 741.

772 καί with βουλεύει; (her doom having been fixed,) by what fate do you purpose to slay her? For καί thus following the interrog., cp. 1314. Aesch. Ag. 278 πόλου χρόνου δὲ καὶ πεπρόθηται πόλις; Eur. Hec. 515 πῶς καὶ νῦν ἐξεπράξατ';—σφε=αὐτῆν, Antigone: cp. 44 n.

773 ἐνθα=ἐκεῖσε ἐνθα, as O. T. 796: so O. C. 188 ἀγε... με... | ἐν' ἂν etc. Cp. Ph. 486 μή μ' ἀφῆς | ἐρημον οὕτω χωρὶς ἀνθρώπων στίβου.

774 πετρώδῃ... ἐν κατῶρυχι, 'in a rocky cavern'; schol., ἐν ὑπογείῳ σπηλαίῳ. Verse 773 shows that Creon is not yet thinking of any particular spot. And κατῶρυξ shows that he is not thinking of some merely natural grotto or cavern. This word, usu. an adj., here a subst., means a cavern, or chamber, excavated by man's hand: cp. Eur. Hec. 1002 χρυσὸν παλαιὰ Πριαμίδων κατῶρυγες. So the place is described by κατασκαφῆς (891). The κατῶρυξ actually used was near the furthest and highest part of the plain, where Polyneices lay (1197). What, then, was the poet's conception? He seems to suppose the existence of tombs artificially constructed in the rocky πάγῳ (411) which bordered on the Theban plain. In one of these tombs—chosen for the remoteness of its situation (773)—Antigone is to be immured. The general type of sepulchral chamber supposed here can be illustrated from actual remains which have been discovered in Greece: see below on vv. 1216 ff.

φορβῆς τοσοῦτον ὥς ἄγος μόνον προθείς,
ὅπως μίασμα πᾶσ' ὑπεκφύγῃ πόλιν.
κάκει τὸν Ἄιδην, δὲ μόνον σέβει θεῶν,
αἰτουμένην που τεύξεται τὸ μὴ θανεῖν,
ἣ γινώσεται γοῦν ἀλλὰ τηρικαυθ' ὅτι
πόνος περισσᾶς ἐστὶ τὰν Ἄιδου σέβειν.

στρ. ΧΟ. Ἔρωσ ἀνίκατε μάχαν. Ἔρωσ, ὃς ἐν κτήμασι πίπῃ
2 ὃς ἐν μαλακαῖς παρειαῖς νεάνιδος ἐννυχεύεις,

775 ὥς ἄγος μόνον] Blaydes conject. δσον ἄγος φεύγειν, and many edd. have αἰ δσον, while retaining μόνον. (Hartung, ὥς ἄγος φεύγειν.) Dindorf proposed: (1) for ἄγος: (2) ὥς ἄγος φεύγειν μόνον | προθείς, ὅπως μίασμα ὑπεκφύγῃ πόλιν: (3) ὡ φεύγειν προθείς, deleting v. 776. Wecklein (*Arts Soph. em.* p. 27) suggested τρέπ μόνον. 776 ὑπεκφυγῇ L: ὑπεκφύγοι γ. 778 που] ποῦ L. 779 γοῦν] γ'

775 ὥς ἄγος μόνον, sc. εἶναι, so much as to be barely an expiation; only just enough to avoid the μίασμα. The conjectural change of ὥς into δσον (adopted by several edd.) would be necessary if the indic. ἐστὶ had to be supplied, since we could not say τοσοῦτον ὥς (instead of δσον) ἄγος ἐστὶ. That change is unnecessary, because it is the inf. εἶναι that is understood. Cp. Xen. *An.* 7. 3 § 22 δσον μόνον γεύσασθαι, and see n. on *O. C.* 790 for other instances where the inf. is expressed. The inf. is understood, as here, in Xen. *An.* 7. 8 § 19 ἔχοντες πρόβατα δσον θύματα (sc. εἶναι): so *ib.* 7. 3 § 20 ἔχων...δσον ἐφόδιον.—ἄγος was used by Soph. in his lost *Phaedra* to denote ἀγνισμα θυσίας (Hesych. i. 63), i.e. 'an expiatory sacrifice' (cp. Aesch. *Eum.* 325 ἀγνισμα φόνου). In Aesch. *Cho.* 154 also ἄγος has been taken as 'expiation,' but there it seems rather to be 'pollution.' Cp. the schol. here: ἔθος παλαιόν, ὥστε τὸν βουλόμενον καθειργνύναι τινα ἀφοσιοῦσθαι βραχὺ τιθέντα τροφῆς, καὶ ὑπερβῶν καθαρίσιν τὸ τοιοῦτο, ἵνα μὴ δοκῶσι λιμῷ ἀναιρεῖν τοῦτο γὰρ ἀσεβές.—Curtius, *Etym.* 5th ed., § 118, would write ἄγιος here. He distinguishes two roots. (1) ἀγ-, ἄγος, 'guilt,' ἐναγής, 'accursed'; Sanskr. āg-as, 'vexation,' etc. (2) ἀγ-, ἄγιος, 'consecration, sacrifice,' ἄγιος, etc.: Sanskr. jag. On the other hand the analogy of *piaculum* suggests that ἄγος might combine the sense of 'expiation' with that of 'pollution.'

Creon's edict had announced that the

transgressor would be publicly stoned to death (36). It is to this that the allusion of the Chorus alludes. Creon had already said that Antigone's doom was to be κάκιστος (489). But at least, he feels that he cannot inflict a death on the maiden, his kinswoman. She shall die, not by stoning, but by starvation. The choice is not provoked by cruelty, but simply by the desire to avoid physical violence.

The danger of a μίασμα—to be avoided by a dole of food—has no relation to special circumstances,—Antigone's birth, and the nature of her offence,—the ancient belief, that danger came whenever a person was put to death by starvation. Two notions were probably blended; (a) that, if a little food was given, the death was nature's work, not τὸ θεῖον; (b) that the νεώτεροι claimed an independence for the usual ἐναγίσματα. So the Chorus put Philoctetes ashore on desolate Leuce—βάκη προθέντες βαῖα καὶ τι καὶ ἐπιωφέλημα σμικρὸν (*Ph.* 274). So when a Vestal was to be buried alive, a small vault in the Campus Sceleratus furnished with a couch, a burning lamp, and a small table, on which the dole was placed,—bread, olives, milk, and a water (Plut. *Num.* 10).

776 πᾶσ': cp. on 178. The sense is 'in order that the whole city may be defiled' (as it otherwise would be): ὑπεκφύγῃ=μὴ μανθῇ.

777 δὲ μόνον σέβει. Polyneices come to destroy the shrines of the

with so much food set forth as piety prescribes, that the city may avoid a public stain. And there, praying to Hades, the only god whom she worships, perchance she will obtain release from death; or else will learn, at last, though late, that it is lost labour to revere the dead. [*Exit* CREON.]

CH. Love, unconquered in the fight, Love, who makest havoc of wealth, who keepest thy vigil on the soft cheek of a maiden ;

780 This v. was accidentally omitted from the text of L, and added in the margin by the first hand. **782** δς ι, δστ' L.—κτῆμασι.] For the conjectures, see Appendix.

ἐγγεγείς (199). By honouring him, and Hades (519), she has dishonoured those other gods.

778 τὸ μὴ θανεῖν in acc. with τεύχεται: cp. Aesch. *Ch.* 711 τυγχάνειν τὰ πρόσφορα: *O. C.* 1106 (n.): fr. 824 καὶ τὰ καὶ τὰ τυγχάνων. This comparatively rare constr. has here been influenced by αἰτουμένη: though it is unnecessary to refer the acc. to the partic. only, or to understand, 'will successfully ask.' See, however, *Her.* 5. 23 τὴν παρὰ Δαρείου αἰτήσας ἐνυχε...δωρεήν: 9. 109 πάντα γὰρ τεύχεσθαι αἰτήσαν: where, in both instances, the acc. depends on the partic. only.—We could not well take τὸ μὴ θανεῖν here as=ὥστε μὴ θανεῖν (like κωλύω τὸ μὴ ποιεῖν τι).

779 2. ἀλλὰ τῆνικαῦτα: cp. 552.—τάν, instead of τοὺς ἐν, *Λιδον*: 659.

781—800 Third stasimon. Strophe 781—790=antistr. 791—800.

After Creon's and Haemon's speeches, the comment of the Chorus was in a neutral tone (724). When Haemon departed in anger, they spoke words implying that allowance must be made for the heat of youth (767). This beautiful ode is in a kindred strain. If Haemon has sinned against great θεσμοί—loyalty to country and to father—at least he is under the influence of a god whom none can withstand.

The pathos of the maiden's fate is heightened by this plea for her lover. When she is led in by the guards, on her way to death, the Chorus avow that pity works with them even as love with Haemon (801—805). A perfect preparation is thus made for the lyric dialogue between the Chorus and Antigone (806—882).

781 ἀνίκατε μάχαν: *Tr.* 441 Ἐρωτι μὲν νυν δστις ἀνταλίσταται, | πόκτης ὅπως ἐς χεῖρας, οὐ καλῶς φρονεῖ. *Eur.* fr. 433 Ἐρωτα, πάντων δυσμαχότατον θεόν. *Plat.*

Symph. 196 D καὶ μὴν εἰς γε ἀνδράν Ἐρωτι οὐδὲ Ἄρης ἀνθίσταται· οὐ γὰρ ἔχει Ἐρωτα Ἄρης, ἀλλ' Ἐρως Ἄρη.

782 ἐν κτῆμασι πίπτεις, who *fallst* upon men's possessions; who makest havoc of their wealth and fortunes. Cp. *Od.* 24. 526 ἐν δ' ἔπεσον προμάχοις, 'they fell on the fore-fighters': so ἐμπίπτειν is oft. said of the attacks of disease or passion. Love makes men reckless of possessions: it can bring ruin on great houses and proud cities. Sophocles himself has given us the best commentary: see *Tr.* 431, referring to the capture of Oechalia by Heracles, who loved Iolē, the daughter of its king, Eurytus: ὡς ταύτης πόθῳ | πόλις δαμνέη πᾶσα, κοῦχ ἡ Λυδία | πέρσειεν αὐτήν, ἀλλ' ὁ τῆσδ' ἔρως φανεῖς. The same thought is finely expressed by Eur., in a choral ode to Ἐρως, which this passage has certainly helped to inspire (*Hipp.* 525 ff.): Ἐρωτα δέ, τὸν τύραννον ἀνδρῶν, | ...οὐ σεβίζομεν, | πέρθοντα καὶ διὰ πάσας | ἰόντα συμφορὰς | θνατοῖς, δταν ἔλθῃ. Troy was sacked for the sake of Helen,—ἐλέναυ, ἑλάνδρος, ἐλέπτολις. Medea betrayed her father's treasure to Jason (cp. *Eur. Med.* 480). The *resistless power* of Love is the central thought of this ode. All that men prize most becomes his prey.—See Appendix.

783 2. ἐν μαλακαῖς παρειαῖς. Ion of Chios (*ap. Athen.* 603 E) describes Soph. as saying, ὡς καλῶς Φρόνιχος (the tragic poet, *flor.* c. 490) ἐποίησεν ἑπας· λάμπει δ' ἐπὶ πορφυρέαις παρῆσι φῶς ἔρωτος. *Plut. Mor.* 760 D σκόπει τολμῶν...τοῖς ἀρητοῖς ἐργοῖς ὅσον Ἐρως περίεστιν, οὐκ ἀργὸς ὢν, ὡς Εὐρυπίδης ἔλεγεν, οὐδὲ ἀστράτευτος, οὐδ' ἐν μαλακαῖσιν ἐννυχεύων παρειαῖς νεανίδων.—ἐννυχεύεις, keepest thy vigil: perh. here an image suggested by a soldier's night-watch (like Horace's *pulcris excubat in genis*, sc. Cupido, C.

3 φοιτᾷς δ' ὑπερπόντιος ἐν τ' ἀγρονόμοις αὐλαῖς. 785

4 καί σ' οὐτ' ἀθανάτων φύξιμος οὐδείς

5 οὐθ' ἀμερίων * σέ γ' ἀνθρώπων, ὃ δ' ἔχων μέμνηεν. 790

ἀντ. ✓ αὐτ. αὐτ.
 2 σὺ καὶ δικαίων ἀδίκους φρένας παρασπᾷς ἐπὶ λῶβα.
 2 σὺ καὶ τόδε νεῖκος ἀνδρῶν ξύναμιον ἔχεις ταραξᾷς.
 8 νικᾷ δ' ἐναργῆς βλεφάρων ἱμέρος εὐλέκτρον 795
 14 νύμφας, τῶν μεγάλων πάρεδρος ἐν ἀρχαῖς

785—790 L divides the vv. thus: φοιτᾷς δ— | τ' ἀγρονόμοις— | καί σ'...ἀνθρώπων...μέμνηεν. 786 τ' ἀγρονόμοις] The first hand in L seems to have written πατρωνόμοις. 789 ἐπ' ἀνθρώπων L. So most of the later MSS., but Campb. cites ἀπ' from Vat. (14th cent.). Nauck conject. σέ γ' ἀνθρώπων: so also Blaydes (ed. 1859). 790 ὃ δ' ὅδ' L. 795 νικᾷ δ'...εὐλέκτρον. Two vv. in L, the second

4. 13. 8); cp. Xen. *An.* 6. 4. 27 ἐν δὲ τοῖς ὄπλοις ἐνυκτέρευον, and so νυκτοφυλακεῖν. Shakspr. *Rom.* 5. 3. 94 'beauty's ensign yet Is crimson in thy lips and in thy cheeks.' Gray, *Progress of Poesy* 1. 3. 16 'O'er her warm cheek and rising bosom move The bloom of young desire and purple light of love.'

785 εὐπεπόντιος: cp. 1301: so ἐκτόπιος (*O. T.* 1340), θαλάσσιος (*ib.* 1411), θυραῖος (*El.* 313), παράκτιος (*Eur. I. T.* 1424), etc. So *Eur. fr.* 434 ('Ἔρως) κἀπὶ πόντον ἔρχεται. *Plut. Mor.* 760 D quotes an unknown poet, on 'Ἔρως:—πῦρ καὶ θάλασσαν καὶ πνοὰς τὰς αἰθέρας | περὶ αὐτοῖς. *Lucr.* 1. 18 (Venus moves) *per maria ac montes fluviosque rarasque Frondiferasque domos avium camposque virentes.* —ἐν τ' ἀγρ. αὐλαῖς. ἀγρονόμοι αὐλαί = dwellings in ἀγρὸς νεμόμενοι, pastoral wilds: cp. 349 ἀγραῖλον: *O. T.* 1103 πλάκες ἀγρόνομοι, upland pastures. *El.* 181 ἀκτὴ βούνομος, a shore on which oxen are pastured (*cp. O. T.* 26).—Some take the sense to be, 'Love conquers not man only, but fishes and wild beasts'; cp. *fr.* 856. 9 (Κύπρις) εἰσέρχεται μὲν ἰχθύων πλωτῷ γένει, | ἔνεστι δ' ἐν χέρσου τετρασκελεῖ γονῇ. (How could ὑπερπόντιος imply a visit to the fish?) Others find a reference to Paris carrying Helen over the Aegean, Aphrodite visiting Anchises in the pastures of Ida, etc. Rather the poet is merely saying, quite generally, how boundless is the range of Love.

787 εὐ. οὐτ' ἀθανάτων: *Tr.* 443 (of Love) οὐτος γὰρ ἀρχεῖ καὶ θεῶν ὅπως θέλει: *fr.* 856. 13 (Κύπρις) τίς οὐ παλαιός ἐστι τρις ἐκβάλλει θεῶν; *Eur. fr.* 434 'Ἔρως γὰρ

ἀνδρας οὐ μόνους ἐπέρχεται, | οὐδ' αὖ γυναῖκας, ἀλλὰ καὶ θεῶν ἀνω | ψυχὰς χαράσσει.—σέ...φύξιμος ἐστίν, = σέ δύναται φεύγειν. *cp. Aesch. P. V.* 904 ὁ πόλεμος ἀπορα πόριμος: *Ag.* 1090 (στέρην) πολλὰ ξυνίστορα | ...κακά: *Xen. Cyr.* 3. 3. 9 ἐπιστήμονες δ' ἦσαν τὰ προσήκοντα: *Isae.* or. 5 § 26 ἑξαροῖ εἰσι τὰ ὁμολογημένα: [*Plat.*] *Alcib.* II. 141 D οἶμαι δὲ σε οὐκ ἀνέχοον εἶναι ἐνὰ γε...γεγεννημένα. Similarly with a subst., *Plat. Apol.* 18 B τὰ μετέωρα φροντιστή.

789 εὐ. σέ γ': for γε with the repeated σε, *cp. O. T.* 1101, *Ph.* 1116.—The MS. ἐπ' could mean only, 'in the case of' (and so, 'among'): a use which is not adequately supported by *Aristeide. Pan.* 1. 96 μόνῃ τῇ πόλει ἐπὶ τῶν Ἑλληνικῶν, where he means, 'in the case of' (*i.e.*, 'so far as they are concerned'). Nor could ἐπ' be an adverb ('moreover,' *O. T.* 181), as some take it.—ὃ δ' ἔχων: *Plat. Phaedr.* 239 C ἀνὴρ ἔχων ἔρωτα.

791 εὐ. ἀδίκους proleptic: cp. on 475: *Tr.* 106 εὐνάζειν ἀδακρύων βλεφάρων πόνον (so that they shall not weep).—παρασπᾷς (*cp.* 298), a metaphor from a driver jerking his horses aside out of their course: *El.* 732 (the charioteer) ἔξω παρασπᾷ (*sc.* τοὺς ἵππους), pulls them aside, out of the crowd of chariots. The word is fig. again in *O. C.* 1185 οὐ γὰρ σε...παρασπάσει | γνῶμη, pluck thee from thy resolve.

794 ξύναμιον, not ξυναμιον, since νεῖκος-ἀνδρῶν forms one notion: *cp.* 862: *El.* 1390 τοῦμὲν φρενῶν ὄνειρον: *Ph.* 952 σχῆμα πέτρας διπύλον: *Aesch. Eum.* 325 ματρώων ἀγνισμα...φόνου.—ἔχεις with aor.

thou roamest over the sea, and among the homes of dwellers in the wilds; no immortal can escape thee, nor any among men whose life is for a day; and he to whom thou hast come is mad.

The just themselves have their minds warped by thee Anti-
to wrong, for their ruin: 'tis thou that hast stirred up strophe.
this present strife of kinsmen; victorious is the love-kindling light from the eyes of the fair bride; it is
a power enthroned in sway beside the eternal

beginning with *ἡμερος*. 706 *εὐλέκτρον*] In L a letter (perh. ι) has been erased between ε and κ. 707 *ἐ πάρεδρος ἐν ἀρχαῖς* MSS. In L the letters *δρ* are in an erasure, from *ργ*. The Schol. notes that some read *παρέδρος*, as Doric for *παρέδρους*. This indicates that he knew no other variant. See comment. and Appendix.

part.: cp. 22.—*ταράξας, excitasti*. Dem. or. 18 § 153 *ἐν' εἰδῆτε ἡλίκᾳ πράγματα ἡ μαρὰ κεφαλὴ παραξάσα αὐτὴ δίκην οὐκ ἔδωκεν*. In this sense later prose has also *συνταράττω*.

705 *ἐ. ἐναργής*, 'clearly seen,' 'present to the lover's sight,' marks the vivid appeal to the senses, in contrast with the invisible and spiritual majesty of the *θεσμοί* which Love overrides. For *ἐναργής* as = 'before our eyes,' 'in bodily presence,' cp. O. C. 910; Tr. 11, 224.—*βλεφάρων-ἡμερος*, love-influence from the eyes, *εὐ-λέκτρον νόμφας*, of the fair bride. Both genitives are possessive, but *βλεφάρων* goes more closely with *ἡμερος*, denoting the latter's source. Cp. 929: O. C. 729 *ὀμμάτων... | φόβον... τῆς ἐμῆς ἐπεισόδου*, fear, shown in your eyes (possess. gen.), of my entrance (objective gen.). In *Phaedr.* 251 B Plato describes *ἡμερος* as the desire infused into the soul by an emanation of beauty (*κάλλους ἀπορροή*) proceeding from the beloved, and received through the eyes of the lover (*διὰ τῶν ὀμμάτων*). So the soul is spoken of (*id. E*) as *ἐποχε-τευσάμενη ἡμερον*, 'having refreshed herself with the love-shower' or 'effluence of beauty.' And *ἡμερος* itself receives fanciful derivations, as *id.* 251 C, *ἐκεῖθεν μέρη ἐπιόντα καὶ ρέοντα, ἃ δὴ διὰ ταῦτα ἡμερος καλεῖται* (i.e. from *λέναι μέρη* and *ρεῖν*): while in *Crat.* 419 E it is explained by *ἰέμενος ρεῖ*. The real origin of the word is prob. from rt. *is*, 'wish,' whence *ἰότητι*, and *ἰσ-μύνη, Desiderata*. Curt. § 617. So Soph. fr. 161 *ὀμμάτων ἀπο | λόγῃας ἰησιν*: 733 *ὀμμάτειος πόθος*: 430 (Hippodameia speaking of Pelops), *τοῖανδ' ἐν ὀφει λίγγα θηρατρίαν | ἐρωτος, ἀστραπὴν τιν' ὀμμάτων, ἔχει* ('such a subduing arrow of love, a lightning from the eyes'):

Aesch. *Ag.* 742 *μαλθακὸν ὀμμάτων βέλος, | δεξιθυμὸν ἔρωτος ἄνθος*: *Suppl.* 1004 *ὀμματος θελεκτήριον | τόξευμ' ἐπεμψεν, ἡμέ-ρον νικώμενος*: Eur. *Hipp.* 525 *ἔρωτος, ἔρωτος δ' κατ' ὀμμάτων | στάσεις πόθου, εἰσάγων γλυκεῖαν | ψυχᾷς χάριν οὐς ἐπι-στρατεύσῃ* [i.e. 'on the eyes' of mortals: better *δ...στάζων*, or else *δς ἀπ'—*].—*εὐλέκτρον*, epithet of *Κύπρις* in Tr. 515. Cp. *Anthol. P.* 7. 649 *εὐλεγχοῦς θαλάμου* (happy nuptials).

707 *ἐ. πάρεδρος ἐν ἀρχαῖς*. I leave these words in the text, without marking them as corrupt, because the case against them is not decisive, while no emendation is certain. But I strongly suspect them. If sound, they mean that the love inspired by the maiden's eyes is a power 'enthroned in sway by the side of the great laws.' The great laws are those 'unwritten' moral laws which most men feel and acknowledge (cp. on 454 f.); here, especially, the law of loyalty to country, the law of obedience to parents. In Haemon's case, love has shown that it is at least of equal force with these *θεσμοί*. For *πάρεδρος*, cp. O. C. 1267 *Ζηνὶ σύνθα-κος θρόνων* | *Αἰδῶς*: *id.* 1382 *Δίκη ξυνεδρος Ζηνὸς ἀρχαῖος νόμοις*. Pind. O. 8. 21 *Διὸς ξενίου πάρεδρος | ...Θέμης*. For *ἐν ἀρχαῖς*, Eur. *Andr.* 699 *σεμνοὶ δ' ἐν ἀρχαῖς ἡμενοὶ κατὰ πτόλιν*: Or. 897 *δς ἂν δύνηται πόλεος ἐν τ' ἀρχαῖσιν ᾗ*. Cp. also on 744.

The words answer metrically to *φύξιμος οὐδεις* (788). The first two syllables of *πάρεδρος* therefore represent a resolved long syllable. Pindar affords some instances of such resolution (see Appendix), and there is a probable example below (970 *ἀγχιπτολὺς Ἄρης*, where see n.). But it is rare, and certainly displeasing. As

5 θεσμῶν· ἄμαχος γὰρ ἐμπαίζει θεὸς Ἀφροδίτα. 799

νῦν δ' ἤδη γὰρ καὶ τὸς θεσμῶν
ἔξω φέρομαι τὰδ' ὀρών, ἴσχειν δ'
οὐκέτι πηγὰς δύναιμι δακρύων,
τὸν παγκοίτην ὅθ' ὀρῶ θάλαμον
τῆνδ' Ἀντιγόνην ἀνύτουσαν.

805

στρ. α'. AN. ὀράτ' ἐμ', ὦ γὰρ πατρίας πολῖται, τὰν νεάταν ὁδὸν
2 στείχουσιν, νεάτον δὲ φέγγος λεύσσουσιν ἀελίου,
3 κοῦποτ' αὖθις· ἀλλὰ μ' ὁ παγκοίτας Ἄιδας ζῶσαν ἄγει

799 L divides thus: θεσμῶν ἄμαχος γὰρ ἐμπαίζει θεὸς Ἀφροδίτα.
παίζει] Blaydes conject. ἐμπαλεῖ: Herwerden, ἐνστάζει.

800 ἐμ-

804 παγκοίταν L:

a whole, too, the phrase *πάρεδρος ἐν ἀρχαῖς* is suspicious. A yet stronger objection is the strangeness of describing the power which is *in conflict* with the *θεσμοί* as their assessor, or peer, in sway; an expression which would seem appropriate only if that power was working in harmony with them; as when Eur. (*Med.* 843) speaks of σοφία παρέδρους... ἐρωτας, | παντοίας ἀρετὰς ξυνεργούς, 'the loves that sit with wisdom, co-workers of all excellence,'—those aspirations of the soul which assist intellectual effort.

The best line of emendation yet suggested is that of Semitelos, who writes *ὥστε πέρα δρᾶν*. He supposes that *πέρα δρᾶν* became, first, *πάρεδρον* (ΠΕΡΑΔΡΟΝ—ΠΑΡΕΔΡΟΝ). Then, *πάρεδρον θεσμῶν* seeming obscure, a marginal gloss *ἐν ἀρχαῖς* was added. This gloss came into the text, dislodging *ὥστε*: and *πάρεδρον* became *πάρεδρος*, to agree with *ἡμερος*. The original sense, then, was: 'the *ἡμερος* prevails, so that one transgresses the great *θεσμοί*.' Cp. *El.* 1506 *ὅστις πέρα πράσσειν γε τῶν νόμων θέλει*. This suits, too, the following lines, where the Chorus says, καὶ ὕτ' οὖς (*i.e.*, like Haemon) θεσμῶν | ἔξω φέρομαι.—See Appendix.

800 ἐμπαίζει, 'wreaks her will' in that contest which *νικᾷ* implies. We find *ἐμπαίζω* with a dat. (1) of the object, as Her. 4. 134 *ἐμπαίζοντας ἡμῶν*, 'mocking us': (2) of the sphere, as Ar. *Th.* 975 *χοροῖσιν ἐμπαίζει*, 'sports in dances.' The *ἐν* of *ἐμπαίζει* here might also be explained as (a) in the *ἡμερος*, or the *βλέφαρα*, *i.e.* by their agency: or (b) 'on her victim.' But the interpretation first given appears

simpler. (Cp. Vergil's absol. use of 'illudere,' G. 1. 181, *Tum variae illudant pestes*.)

801 ε. καὶ τὸς θεσμῶν ἔξω: *i.e.* like Haemon, I also am moved to rebel against Creon's sentence, and to take Antigone's part.—*φέρομαι*, a proverbial image from the race-course: Ar. *Ran.* 993 *μόνον δπως | μή σ' ὁ θυμὸς ἀρπάσας | ἐκτὸς ὁσεί τῶν ἐλαῶν*, because some olives marked the limits of the course at the end of the race-course (schol. *ad loc.*), where the chariots turned, and where the horses were most likely to swerve or bolt. Plat. *Crat.* 414 B οὐ γὰρ ἐπισκοπεῖς με ὥσπερ ἐκτὸς δρόμου φερόμενον, ἐπειδὴν λεῖον ἐπιλάβωμαι (when I get on smooth ground). Aesch. *P. V.* 883 *ἔξω δὲ δρόμου φέρομαι λύσσης | πνεύματι μάργῳ*. Eur. *Bacch.* 853 *ἔξω δ' ἐλαύνων τοῦ φρονεῖν*.—*ἴσχειν δ'*: cp. 817 *ἔχουσ'*: 820 *λαχοῦσ'*, by the rule of continuity (*συνάφεια*) in anapaestic systems. In lyrics such elision is rarer (see on 350).

808 πηγὰς, not, the sources or springs, but the streams, of tears: so *Tr.* 852 *ἔρρωγεν παγὰ δακρύων*, and oft.: cp. *O. C.* 479, where *πηγὰς*=the water gushing from the bowl. On the other hand in fr. 658 *ρυκτός... πηγὰς*= 'the sources of night' (the west).

804 ε. παγκοίτην. The question between Doric and Attic forms in tragic anapaests cannot be decided by a rigid rule. It depends on the presence or absence of a lyric character. Thus in 110 f. the Doricisms are justified by the purely lyric stamp of the anapaests. Here, Attic forms are preferable. The lyric strains

laws; for there the goddess Aphrodite is working her unconquerable will.

But now at this sight I also am carried beyond the bounds of loyalty, and can no more keep back the streaming tears, when I see Antigone thus passing to the bridal chamber where all are laid to rest.

AN. See me, citizens of my fatherland, setting forth on my last way, looking my last on the sunlight that is for me no more; no, Hades who gives sleep to all leads me living

Komme
1st
strophe.

παγκοίτην Wolff. 806 λεύσουσαν L. 810—816 L divides the vv. thus: κοδ-
ποτ—| "Αιδας—| τὰν—| ἔγκληρον—| πῶ μέ—| ὤμνησεν... νυμφεύσω. 810 παγ-
κοίτας] πάγκους Blaydes. 811 Αἰδας] αἰδασ L.

of Antigone are brought into finer relief by the different tone of the choral anapaests. Cp. 822, and see Appendix on 110.—Cp. *O. C.* 1578 (Death) τὸν ἀλέ-
νυκτον. The word θάλαμον here has ref. to its special sense, 'bridal-chamber': cp. 891 νυμφεῖον, 1207 παστάδα. So oft. in epitaphs on the unmarried; *Anthol.* *P.* 7. 489 (by Sappho) Τιμάδος ἄδε κόνις, τὰν δὴ πρὸ γάμοιο θανοῦσαν | δέξατο Περσεφόνιας κύνειος θάλαμος. Kaibel *Epigrammata* 241 (on two young brothers) οἱ διςσοὶ συνδύμαιοι, ἰὼ ξένη, τῷδ' ὑπὸ τύμβῳ | ἄψανστοι τέκνων κείμεθα κου-
ρίδιον | 'Ἰκέσιος γὰρ νεαρὰν πληροῦμενος ἦβαν | Ἑρμῆπος κρυερὸν τόνδ' ἔχομεν θάλαμον.—ἀνύτουσαν with acc. of place, as *Αἰ.* 607 (ἀνύσειν), *O. C.* 1562 (ἐξανύσαι): cp. 231.

806—848 Fourth ἐπεισόδιον. Antigone has now been brought out of the house by two of Creon's servants (οἱ ἀγῶντες, 931) who are about to conduct her to her doom. She speaks of her fate to the Chorus, and they seek to comfort her,—while they intimate that she alone is to blame (853, 875). Creon enters (883); and, in obedience to his peremptory command, Antigone is presently led forth to death (943).

The structure of the κομὴς (806—882) is as follows. 1st strophe (806—816) = 1st ant. (823—833). A system of choral anapaests (817—822) comes after the strophe, and a similar system (834—838) after the antistrophe.—2nd strophe (839—852) = 2nd ant. (857—871).—3rd str. (853—856) = 3rd ant. (872—875).—An epode forms the close (876—882). See Metrical Analysis.

806 π. νεάταν... νάτον δέ. In such an epanaphora μέν regularly precedes δέ (as *O. T.* 25, 259; *O. C.* 5, 610, etc.); but there are numerous exceptions in Soph., as *O. C.* 1342 στήσω σ' ἀγων, | στήσω δ' ἐμάντων: *Ph.* 633 πάντα λεκ-
τά, πάντα δὲ | τολμητά: *Tr.* 517 τὸτ' ἦν χερὸς, ἦν δὲ τῶν πατάγος: *id.* 1147 κάλει τὸ πᾶν μοι σπέρμα σῶν ὁμαμόνων, | κάλει δὲ τὴν τάλαιναν Ἀλκμήνην.—νέατον, in contrast with αἰθις, is best taken as adv.: *Eur. Tro.* 201 νέατον τεκῶν σώματα λεύσω: cp. the adv. τελευταῖον (*O. T.* 1183), ἔσχατον (*O. C.* 1550), πανύστατον, etc.—κοῦποτ' αἰθις, sc. ὀψομένην: *Αἰ.* 857 "Ἤλιον προσεννέπω | πανύστατον δὴ κοδ-
ποτ' αἰθις ὕστερον.—Cp. the passage in Swinburne's *Erechtheus* where the maiden Chthonia, being about to die, speaks with the Chorus of Athenian Elders:—'People, old men of my city, lordly wise and hoar of head, | I, a spouseless bride and crown-
less, but with garlands of the dead, | From the fruitful light turn silent to my dark unchildbed bed.'

810 παγκοίτας = ὁ πάντας κοιμίζων. *Αἰ.* 831 καλῶ θ' ἅμα | πομπαῖον Ἑρμῆν χθόνιον εἰς με κομίσαι. Blaydes conjectures πάγκους, very plausibly. Cp. *El.* 138 τὸν γ' ἐξ' Αἰδα | παγκοῖνον λίμνας. But these points may be noted. (1) Though we have had παγκοίτην so lately as in v. 804, such a repetition is no safe argument for spuriousness: see on 76. (2) The 2nd and 3rd syllables of παγκοίτας = καλ νω in 828, and πάγκους therefore gives a more exact correspondence; but this proves nothing, since a spondee and a trochee are equally admissible. (See *Metr. Analysis*.) (3) παγκοίτας is here

4 τὰν Ἀχέροντος 812
 5 ἀκτάν, οὐθ' ὕμεναίων ἐγκληρον, οὐτ' *ἐπὶ νυμφειῶς
 6 πῶ μέ τις ὕμνος ὕμνησεν, ἀλλ' Ἀχέροντι νυμφεῖσω.

ύστ. α'. ΧΟ. οὐκοῦν κλεινὴ καὶ ἔπαινον ἔχουσ' 817
 ἐς τόδ' ἀπέρχει κεῦθος νεκύων,
 οὔτε φθινάσιν πληγείσα νόσοις
 οὔτε ξιφέων ἐπίχειρα λαχοῦσ', 820
 ἀλλ' αὐτόνομος, ζῶσα, μόνη δὴ
 θνητῶν, Ἀΐδην καταβήσει.

άντ. α'. ΑΝ. ἤκουσα δὴ λυγροτάταν ὀλέσθαι τὰν Φρυγίαν ξέναν
 2 Ταντάλου Σιτύλῃ πρὸς ἄκρῳ, τὰν κισσὸς ὡς ἀτενῆς | 825

814 ἐπινυμφίδιος MSS. (ἐπινυμφίδος Vat.). Dindorf conject. ἐπινύμφειος: Bergk,

a more expressive epithet than πάγκοιμος ('receiving all'): eyes still bright with life and youth are to suffer the ἀτέρμονα νήγρετον ὄπταν.

811 f. ἀγ...ἀκτάν, a rare poet. constr. with ἀγῶ, as *Ph.* 1175 Τρωάδα γὰρ μ' ἤλπισας δέξω: Aesch. *Pers.* 861 νόστοι... | εὐ πρᾶσσοντας ἄγον οἴκους (so Porson for ἐς οἴκους). Cp. *O. T.* 178 ἀκτάν πρὸς ἐσπέρου θεοῦ.

818 f. οὐθ' ὕμεναίων...οὐτ' ἐπινύμφειος...ὕμνος. The ὕμεναίος has not been sung by friends escorting bride and bridegroom to their home; nor has the ἐπιθαλάμιος been sung in the evening at the door of the bridal chamber. (1) For the procession-song, cp. *Il.* 18. 492 νύμφας δ' ἐκ θαλάμων, δαΐδων ὄπο λαμπομενάων, | ἤγλιεν ἀνὰ ἄστυ· πολλὸς δ' ὕμεναίος δρώρει. *Ar. Pax* 1332 ff. gives a specimen, with the refrain Τμήν, Τμέναι' ὦ. Cp. also *Av.* 1736. This was specially called the ἀρμάτειον μέλος (from the carriage conveying the newly-married couple), *Etym. M.* p. 145. (2) As to the ἐπιθαλάμιος (ὕμνος), or ἐπιθαλάμιος (μέλος), sung in the evening, see Phot. *Bibl.* p. 321 καὶ τὰ ἐπιθαλάμια δὲ τοῖς ἄρτι θαλαμνομένοις ἅμα οἱ ἡῖθεοι καὶ αἱ παρθέναι ἐπὶ τῶν θαλάμων ᾄδον. Extant specimens are Theocritus *Idyll.* 18 (for Helen and Menelaus), Catullus *Carmin.* 61 and 62: for a burlesque, see Lucian *Symp.* 41. The word ὕμεναίος, though more specially denoting the procession-song, was a general term for a γαμήλιον ᾠσμα, and could denote the ἐπιθαλάμιος, in which Τμήν ὦ Τμέναιε

was the usual refrain (Theocr. 18. 58, Catull. 61. 4 etc.): so Pindar *P.* 3. 17 οὐδὲ παμφώνων λαχάν ὕμεναίων, ἀλκιες | οἷα παρθέναι φιλέουσιν ἐταῖραι | ἐσπερίαις ὑποκουρίζεσθ' αἰδοῖαίς: Apollon. Rhod. 4. 1160 νυμφίδαις ὕμεναίον ἐπὶ προαλήσιν (threshold) δεῖδον.—οὐτε...ἐγκληρον,... οὐτε...ὕμνησεν: we expected οὐτε ὕμνηθεῖσαν: a finite verb is substituted for the second participial clause: cp. 255 f.: *O. C.* 348 πολλὰ μὲν...ἀλωμένην, | πολλοῖσι δ' ἡγεῖται, with n. there on 351.

ἐπινύμφειος, Dindorf's correction of ἐπινυμφίδιος, is strongly supported by these facts. (1) In *O. C.* 1088 Soph. certainly used ἐπινυμφεῖω instead of the usual ἐπινυμφεῖω. Cp. above, 358, ἐναίθρεα. (2) In Aesch. *Cho.* 334 ἐπινύμφιος (restored with certainty by Herm.) had been corrupted into ἐπινυμφίδιος. Bergk's ἐπὶ νυμφεῖος ('for crown of nuptials') is quite possible (cp. n. on 568); but an epithet for ὕμνος is decidedly preferable here. Bergk relies on the schol., λείπει θύρας ἢ κόλταις, which suggests that the Schol. read ἐπὶ νυμφίδιος (or νυμφεῖος); but, if this were so, the fact would have little weight. The corruption would have been easy.—Herm. Schütz defends ἐπινυμφίδιος as metrically possible. But, though it is possible that a logaedic dactyl might replace a spondee here, the latter is at least better suited to the grave and mournful rhythm. The antistrophic verse (831) ends with παγκλαύτοις. So v. 816 ends with νυμφεῖσω, and 833 with κατευνάζει.

818 Ἀχέροντι νυμφεῖσω: cp. on 654.

to Acheron's shore; who have had no portion in the chant that brings the bride, nor hath any song been mine for the crowning of bridals; whom the lord of the Dark Lake shall wed.

CH. Glorious, therefore, and with praise, thou departest to that deep place of the dead: wasting sickness hath not smitten thee; thou hast not found the wages of the sword; no, mistress of thine own fate, and still alive, thou shalt pass to Hades, as no other of mortal kind hath passed.

AN. I have heard in other days how dread a doom befell ^{1st anti-}our Phrygian guest, the daughter of Tantalus, on the Siplyian ^{strophe} heights; how, like clinging ivy,

ἐπὶ νυμφείοις: Semitelos, ἐπὶ νυμφελαῖς, with εὐναῖς for ὕμνος.
322 θνατῶν ἀΐδαν L. Dindorf writes 'Αἰδῶν: others, "Αἰδῶν.

319 φθινάσι L.

320 ξιφίων (possessive gen.) ἐπὶ χεῖρα, 'the wages of swords,' i.e. the reward of strife with the sword,—viz. a violent death. The gen. after ἐπὶ χεῖρα always denotes that *for which* the reward is given, as Aesch. *P. V.* 318 ὕψι γόρου | γλώσσης, Ar. *Vesp.* 581 ταύτης (sc. τῆς δικῆς), Plat. *Rep.* 608 c ἀρετῆς, [Dem.] *Epist.* p. 1484. 4 τῶν ... πεπονημένων. Here, ξιφίων can hardly be a subjective gen., 'the reward which the sword gives'; though the meaning is the same. The ironical sense of ἐπὶ χεῖρα occurs in Attic prose as well as verse; Antiphon or. 1 § 20 ἡ μὲν διακονήσασα (in the murder) ἔχει τὰ ἐπὶ χεῖρα ὧν ἀξία ἦν (torture and death). Cp. *El.* 1382 τὰ πικρὰ τῆς δυσσεβείας. ξιφίων might be poet. plur. for sing., as in Eur. *Andr.* 812 ἐκ τε δεξιᾶς | ξιφὴ καθαρχάουσιν, and *Or.* 1398 (cp. σκῆπτρα, etc.); but it is rather an ordinary plural.

321 εὐαὶ νόμος, i.e. of your own free will. No one constrained her to do the act for which she suffers. She knew that death would be the consequence, and she chose it. The word is fitting, since she has set her laws (the θεῶν νόμα) above Creon's. The implied contrast is with the helpless victims of disease or of war.—The word could not mean, 'by an ordinance peculiar to your case,' i.e. 'by the unique doom of a living death.'—δῆ strengthens μόνῃ, as *Tr.* 1063.—'Αἰδῶν seems preferable to "Αἰδῶν in the paroemiac. Cp. on 804.—Acc. of motion, like δόμους στείλχειν (*O. C.* 643).

323 εὐ. ἡκούσα δῆ. The Chorus has

said, 'No mortal's fate was ever like thine.' She continues: 'I have heard before now (δῆ) how Niobe perished,—by a doom like mine.' To which the Chorus reply that Niobe was not a mere mortal (834).—The Theban princess remembers the fate of the Theban queen. Niobe, daughter of Tantalus, married Amphion, king of Thebes. She vaunted that she had borne many children, while Leto had borne only two. Wherefore those two, Apollo and Artemis, slew all her sons and daughters,—at Thebes, as said the Theban story; but Niobe returned to her old home at Mount Sipylus, and was there turned to stone. (Ovid, *Met.* 6. 310, represents her as carried to Sipylus after the change.) Νιόβη was the title of lost plays by Aesch. and Soph.—Λυγροτάταν, adverbial: cp. 305 (δρκιος): *Αἰ.* 966 ἐμοὶ πικρὸς τέθνηκεν.—ξέναν, in relation to Thebes; the foreign wife of the Theban king. Pindar wrote a *παῖαν* on Niobe's marriage, and said that the Lydian ἀρμονία was first used at Thebes on that occasion. (Plut. *de Mus.* 15.)

325 Ταντάλου, gen. of parentage: cp. 486, *Αἰ.* 172 Διὸς Ἀρεμῆς: 952 Ζηνὸς ἡ δεινὴ θεός. Tantalus, son of Zeus, had his royal seat on Mount Sipylus, which belonged to Phrygia in the older and larger sense of that term. In Aesch. *Νιόβη* (fr. 153) he describes his realm as extending 'twelve days journey' from Sipylus westward to Ida.

Σιπύλῳ. Mount Sipylus is in the country once called Maeonia, and after-

the growth of stone subdued her; and the rains fail not, as men tell, from her wasting form, nor fails the snow, while beneath her weeping lids the tears bedew her bosom; and most like to hers is the fate that brings me to my rest.

(without τ'). He would, however, prefer *οικτω* to *εμβρυ*. 880 οὐδαμὰ] οὐδαμῶι L. 881 τάκει θ' L: τέγγει θ' τ. δ' for θ' Bothe.—παγκλαύτους L: παγκλαύτοις or παγκλαύστοις τ.

presents a woman seated on a throne. (See Stark, *Niobe*, pl. 1, Leips. 1863; cp. Baumeister, *Denkm.* p. 1029). Prof. W. M. Ramsay, however, holds that this image is the 'very ancient' *δγαλμα* of Cybele mentioned by Paus. 3. 22. 4. In two respects it differs from the ancient accounts of the Niobe (quoted below): (a) it does not 'weep,'—for the rain-water drops from the front of the niche, clear of the figure; and (b) the likeness to a human form grows, instead of vanishing, as one approaches. (*Journ. Hellen. Studies* III. 61 ff., 1882.) This has been confirmed by another traveller, Herr Schweisthal (as reported in the *Berl. Phil. Wochenschr.*, May 28, 1887, p. 704). He finds the true Niobe at no great distance from the Cybele, but nearer Magnesia, and in the vicinity of a stream (the *Jarikkaia*) which Humann, in his 'Excursion into Sipylus' (1881), had already identified with the Achelous of *Il.* 24. 616. It is a natural phenomenon,—the semblance—as seen from a distance—of a draped woman, seated high on the rocks; she looks towards the right, and lifts her right arm, as if in lament.

The best ancient description is by a poet whose native place was in that neighbourhood,—Quintus Smyrnaeus (1. 293—306):—'Her streaming tears still fall from the heights of the rugged cliff; and in sympathy with her the sounding waters of the Hermus make lament, and the lofty peaks of Sipylus, over which the mist that shepherds dread floats evermore. A great marvel is she to passers by, because she is like a sorrowful woman, who mourns some cruel grief, and weeps without stint. Such verily seems the figure, when thou gazest at it from afar; but when thou drawest near, lo, 'tis but a sheer rock, a cliff of Sipylus' (*φαίνεται αἰπῆσσαν πέτρην, Σιπυλίου τ' ἀπορώξ*).

Nonnus was thinking of the effect from the road, when he wrote (2. 160), *ἔσσομαι ὡς Νιόβη καὶ ἐγὼ λίθος, ὄφρα καὶ αὐτὴν* |

λαϊνὴν στυγέουσιν ἐποικτεῖρουν δδῖται. Pausanias, too, says that, at a certain distance from the cliff, *δεδακρυμένην δόξεις ὁρᾶν καὶ κατηφῇ γυναικα*, but that the illusion vanishes on a nearer approach (1. 21 § 3).

888 ὁμοιοτάταν, because the stone into which Niobe was changed may be likened to Antigone's rocky tomb: cp. *El.* 150 *ὡς παντλήμων Νιόβα, σὲ δ' ἐγωγε νέμω θεόν, | δὲ' ἐν τάφῳ πετραίῳ | αἰαὶ δακρύεις*.—The Niobe in the Uffizi Gallery at Florence will occur to many as offering an ideal type of majestic sorrow and beauty not unworthy to be associated with Antigone, and yet suggesting a contrast no less than a resemblance; the contrast between the desolate mother, and the maiden who is going to join those whom she loves (897); between pride steadfast under divine anger, and the piety that has dared to offend man.

884—888 ἄλλῃδ ... θανοῦσαν. The Chorus desire to console Antigone. There is no element of reproof in their words here. She has likened herself to Niobe. 'And yet Niobe'—the Chorus say—'was a goddess, while thou art a mortal. But (*καίτοι*) it will be a great glory for thy memory that thy fate was as the fate of a goddess, in life and in death.' 'In life' (*ζῶσαν*), and not only in death (*θανοῦσαν*), because Niobe, like Antigone, was in the fulness of her vitality when she met her doom. The moments of life through which Antigone is now passing are like the moments through which Niobe passed as she felt the beginning of the change into stone.—Why does Antigone rejoin, *οἱμοὶ γελῶμαι*? Because her thought had been, 'my doom is terrible and miserable as Niobe's'; but the Chorus had answered, 'It is indeed glorious for thee to be as Niobe.' She had looked for present pity. They had comforted her with the hope of posthumous fame.—See Appendix.

- ύστ. β. ΧΟ. ἀλλὰ θεός τοι καὶ θεογεννῆς,
 ἡμεῖς δὲ βροτοὶ καὶ θνητογενεῖς. 835
 καίτοι φθιμένη μέγα ⁽⁺⁾κάκουσαι
 τοῖς ἰσοθέοις *σὺγκληρα λαχεῖν
 ζῶσαν καὶ ἔπειτα θανούσαν.
- στρ. β. ΑΝ. οἶμοι γελῶμαι. τί με, πρὸς θεῶν πατρώων,
 2 οὐκ *οἰχομένην ὑβρίζεις, ἀλλ' ἐπίφαντον; 840
 3 ὦ πόλις, ὦ πόλεως πολυκτῆμονες ἄνδρες·
 4 ἰὼ Διρκαῖαι κρῆναι
 5 Θήβας τ' εὐαρμάτου ἄλσος, ἔμπας ⁹ξυμμάρτυρας ὑμῖν
 ἐπικτῶμαι, 845
 6 οἷα φίλων ἄκλαντος, οἷοις νόμοις

834 θεογεννῆς L (not θεογενής, as Campb. gives it): the latter MSS. vary between θεογεννῆς and θεογενής. Wieseler conject. θεογενής: M. Schmidt, καὶ θεῶν γέννημα: Nauck, θεῶν τε γένους (and formerly καὶ θεοῦ γέννησι). 835 θνητογενεῖς L. 836 φθιμένα L, with ω above α from the first hand. φθιμένα or φθιμένα γ.—μέγ' ἀκούσαι L: μέγα κάκουσαι Seyffert: μέγα τᾶκούσαι Wecklein. 837 τοῖς ἰσοθέοις ἐγκληρα λαχεῖν L.—τοῖσι θεοῖσι σὺγκληρα λαχεῖν Nauck (σὺγκληρα Schaefer). 838 ζῶσαν...θανούσαν. L has this v., which is also in most of the later MSS.; but it is omitted by A, and consequently by the Aldine. Dindorf and others

834 θεός, sc. ἐκείνη μὲν ἐστὶ (cp. 948). The absence of a pron., to balance ἡμεῖς, is unusual, but it is easy to carry on the subject of τέγγει in 831. Niobe is of divine race, since her father was the son of Zeus, and her mother the Pleiad Taygetè (or Dionè, one of the Hyades). So in Aesch. Νιόβη (fr. 157) her family is described as οἱ θεῶν ἀγγίσποροι (near kin), ...κοῦπω νιν ἐξίτηλον αἶμα δαιμόνων.—θεογεννῆς, god-begotten. The peculiarity is that the word is formed directly from γέννα, and not from the stem of the pass. aor. in use: i.e., we should expect θεογεννητος. But Pindar could coin θεοτιμος (I. 5. 13) as=θεοτιμῆτος. Why, then, should not a poet coin θεογεννῆς as=θεογεννητος? It is of little moment that the extant classical literature happens to present no strictly parallel compound with γέννα (ποντογεννῆς and πρωτογεννῆς being late Byzantine). θεογενής occurs in Orac. Sibyll. (5. 261), but is not classical. The Schol.'s paraphrase, θειοτέρου γένους τυγχάνουσα, is no token (as some fancy) that he read a gen., such as θεῶν τε γένους.

836 καίτοι has an illative force, introducing the next step in the reasoning:

cp. 949, O. T. 855.—L's φθιμένα should prob. be φθιμένη (see on παγκαίτην 804). The variant φθιμένω (noted in L) is warrantable as the masc. of general statement (cp. 463): but it would be extremely harsh, when ζῶσαν...θανούσαν refers to the same person.—κάκουσαι, 'e'en to have it said of her' (καί meaning, 'even if there is no other comfort'). This seems a little more expressive than τᾶκούσαι (Wecklein), and also slightly more probable palaeographically (cp. O. C. 172 cr. n.). The ms. μέγ' ἀκούσαι is certainly wrong, since a paroemiac could not begin a new sentence. For ἀκούω (=λέγομαι, audio) with inf., cp. Her. 3. 131 Ἀργεῖοι ἤκουον μουσικὴν εἶναι Ἑλλήνων πρώτοι.

837 τοῖς ἰσοθέοις σὺγκληρα, a lot shared by demigods. Plut. Mor. 103 F χρὴ γὰρ οὐ μόνον ταυτὸν εἰδέναι θνητὸν ὄντα τὴν φύσιν, ἀλλὰ καὶ ὅτι θνητῷ σὺγκληρὸς ἐστὶ βίω καὶ πράγμασι ραδίως μεθισταμένοις πρὸς τοὐναντίον: i.e. that one shares the lot of humanity at large.—The decisive objection to the ms. reading ἐγκληρα is the sense of the adj.; for ἐγκληρος always means either (1) act., having a share in, as Eur. I. T. 682 ἐγκληρον... κασιγνήτην, 'heirress,'=ἐπικληρον, and so

CH. Yet she was a goddess, thou knowest, and born of gods; we are mortals, and of mortal race. But 'tis great renown for a woman who hath perished that she should have shared the doom of the godlike, in her life, and afterward in death.

AN. Ah, I am mocked! In the name of our fathers' and gods, can ye not wait till I am gone,—must ye taunt me to my face, O my city, and ye, her wealthy sons? Ah, fount of Dirce, and thou holy ground of Thebè whose chariots are many; ye, at least, will bear me witness, in what sort, unwept of friends, and by what laws

reject it. But M. Seyffert defends it, and among recent edd. who retain it are Bellermann, Nauck, Wecklein, Pallis, Semitelos.

840 δλομέναν L: δλλυ- μέναν γ. οδλομέναν Triclinius. οχομέναν J. F. Martin and Wunder. 848 πολυ- κτήμονος Nauck.

844 Δ. Διρκάϊαι κρήναι Διρκάϊαι καὶ κρήναι L (by ditto- graphia).—L divides the vv. thus: ἰὼ—| Θήβαστ' | ξυμμάρτυρας—| οἶα—| πρὸς ἔργμα—ἐρχομαι—ποταίνου. 846 ὅμμι' ὅμμι' L.—ἐπικτώμαι In the marg. of L, γρ. ἐπιβῶμαι (by S). Bergk reads ὅμμι' ἐπιβῶμαι with δόσμορα for δόσμορα in 865: Blaydes, ὅμμι' ἐπιβῶμαι, with δυσδαίμονι ἰδ.—Musgrave conject. ἐτι κτώμαι.

811 or (2) pass., included in one's κληρος, as H. F. 468 ἔγκληρα πεδία ... κεκτημένος ('by inheritance'). Here, ἔγκληρα was perh. partly due to a reminiscence of ἔγκληρον in 814.—The change of τοῖς ἰσοθέοις into τοῖσι θεοῖσιν, though easy, is needless. The epic ἰ of ἰσθθεος might well be allowed in tragic lyrics or anapaests, like the ᾱ of ἀθάνατος (cp. 339 n.): and Aesch. once uses it, Pers. 80 ἰσθθεος φῶς. [But ἰσθθεος has ἰ in Eur. Tro. 1169, I. A. 626 (dial.), as ἰσθνευρον has in Aesch. P. V. 547.] Note that the MS. τοῖς ἰσθθεοῖς ἔγκληρα would have arisen more easily from τοῖσι θεοῖσιν ἔγκληρα than from τοῖσι θεοῖσιν ἔγκληρα.

888 ἴωσαν... θανούσαν. The constr., φθιμένη μέγα ἐστίν, ἀκούσαι ζῶσαν σύγκληρα λαχεῖν (instead of ζῶση), is not rare: cp. Xen. An. 1. 2 § 1 Ξενία τῷ Ἀρκάδι ἦκεν παραγγέλλει λαβόντα τοὺς ἀνδρας; [though shortly before, παραγγέλλει τῷ Κλεόρχῳ λαβόντι ἦκεν]: ἰδ. 3. 1. 5 συμβουλευεῖ τῷ Ξενοφῶντι ἐλθόντα εἰς Δελφοὺς ἀνακουνῶσαι: ἰδ. 3. 2. 1 ἔδοξεν αὐτοῖς προφυλακὰς καταστήσαντας συγκαλεῖν τοὺς στρατιώτας. The dat. with the inf. is, in such cases, equally right, but the acc. sometimes excludes an ambiguity. (Cp. on O. T. 913.) El. 479 θεοσσί μοι... κλύουσιν is not similar.—I can see no reason to suppose the loss of a verse. The fact that six anapaestic verses (817—822) follow the strophe proves

nothing. Cp. on 110 f., and Append. on 155 ff.

839 γελῶμαι: see on 834 ff. Cp. Job xvii. 2: 'Are there not mockers with me?'

848 πολυκτῆμονες, an epith. which also implies εὐγενεῖς: cp. O. T. 1070 πλουσίῳ χαλρεῖν γένει. So these Theban elders are called κοιρανίδα (940), and in O. T. 1223 ὡ γῆς μέγιστα τῆσδ' αἰετὶ τιμώμενοι: as Thebes itself, ἀγλααί (O. T. 153) and μεγάλα (ἰδ. 1203).

844 κρήναι: so Polyneices appeals to Oed., πρὸς νῦν σε κρηνῶν καὶ θεῶν ὁμογνίων (O. C. 1333, where see n.): and the dying Ajax invokes the κρήναι of Troy (Ai. 862).—ἐπαρμάτου: see n. on 148 f.—ἄλσος: cp. El. 5 (Argos) τῆς οἰστροπλήγος ἄλσος Ἰνάρχου κόρης, as the scene of Io's visitation by Hera. So Thebes is the 'sacred precinct' of Dionysus (cp. 154, 1137) and the other θεοὶ ἐγγύριοι.—ἐμπας, even if human sympathy fails me. Soph. has ἐμπας (=δμως) also in Ai. 122, 1338, and ἐμπὰ ἰδ. 563 (dial.).

846 ὅμμι' (Aeolic and epic), as Aesch. Eum. 620: so dat. ὅμμι O. C. 247 (n.).—ἐπικτώμαι, acquire, win: Aesch. Eum. 671 (δπως) καὶ τὸνδ' ἐπικτήσαιο σύμμαχον, θεά. In this general sense the ἐπὶ is not inconsistent with what ἐμπας implies, viz. that she fails to win human sympathy.

847 οἶα: cp. on 823 (λυγοτάταν).—

-shin the
you is he
witness:

7 πρὸς ἔργμα τυμβόχωστον ἔρχομαι τάφου ποταίνιον.
 (νεκρῶν) 8 ἰὼ δύστανος, * βροτοῖς οὔτε νεκροῖς κυροῦσα, 850
 9 μέτοικος, οὐ ζῶσιν, οὐ θανοῦσιν.

στρ. γ. ΧΟ. προβᾶσ' ἐπ' ἔσχατον θράσους
 2 ὑψηλὸν ἐς Δίκας βάθρον
 3 προσέπεσες, ὦ τέκνον, πολύ.
 4 πατρῶν δ' ἐκτίνεις τιν' ἄθλον. 855

ἀν. β. ΑΝ. ἔψαυσας ἀλγεινοτάτας ἐμοὶ μερίμνας,
 2 πατρὸς τριπόλιστον οἶκτον τοῦ τε πρόπαντος
 δέχοι

848 ἔργμα L (with two dots over γ, indicating ἔρμα). ἔργμα was the general reading, though V has ἔρμα, and Par. H (a copy of L) ἔρμα. Schol. in marg. of L, ἔρμα, περίφραγμα. Brunck gave ἔργμα: Hermann, ἔρμα. 849 ποταίνιον ποταίνιον (from ποτ' αἰνίου?) L, with ι over ει from the first hand. 851 οὐτ' ἐν βροτοῖσιν οὐτ' ἐν νεκροῖσιν | L. Triclinius changed βροτοῖσιν to βροτοῖς.—The corresponding words in the antistr. (v. 870) are κασίγνητε γάμων κυρήσας. Boeckh conject. βροτοῖς οὐτ' ἐν νεκροῖς κυροῦσα (with κασίγνητος in 870): Seyffert, βροτοῖς οὔτε νεκροῖς κυροῦσα: and so Wecklein, but with λούσα. Emperius, οὐτ' ἐν τοῖσιν ἐτ' οὔτε τοῖσιν, which Heinrich Schmidt receives, adding γ' after δύστανος. Gleditsch, ἰὼ δύσποτος | βροτῶν, οὐδὲ νεκρὸς νεκροῖσιν. Cp. on 869 f. 858 ἔσχατον] ἔσχατον F. Kern, and so Bellermann. 858 πολύν L: πολύ r. Dindorf (who,

φίλων ἀκλάντος: cp. 1034: *Ai.* 910 ἀφαρκτος φίλων, and *O. C.* 1722 n.

848 ἔργμα τυμβόχωστον, an enclosure (prison) with a sepulchral χῶμα. The ἔργμα is the chamber in the rock, πετρώδης κατῶρυξ (774), in which she is to be immured: the χῶμα consists of the stones heaped up at the entrance, so as to close it: cp. 1216 ἀμύν χῶματος λιθοσπαδῇ. For ἔργμα (ἐργῶ, to shut in) cp. Arist. *Part. Anim.* 2. 15. 1, where it is said that the eyelashes (βλεφαρίδες) protect the eyes, ὅσον τὰ χαρὰ κώματα ποιοῦσιν τινες πρὸ τῶν ἐργμάτων, like the palings sometimes placed in front of fences (or hedges). The Berlin ed. (p. 958 b 18) there gives ἐργμάτων from the MSS. just as here L has ἔργμα, and as, conversely, MSS. of Pindar (*I.* 1. 27 etc.) give ἔργμα for ἔργμα=ἐργον. The old edd. of Arist. give ἐρυμάτων.—The reading ἔρμα (from ἐρείδω)=‘mound’: *C. I.* 4599 ἐρισθενὲς ἔρμα θανοῦσιν: Kaibel *Epigr.* 1063. 4 κἀγήραον ἔρμα. But this seems less fitting here than the notion of ‘prison’: cp. 886 περιπτύξαντες, 892 δελφουρος.

849 ποταίνιον, usu., ‘recent,’ ‘fresh’: here, ‘of a new kind’: cp. fr. 154. 5 ἡδο-

νὰς ποταίνιον. A tomb destined for the dead is to receive the living (cp. 821).

851 Though every treatment of this verse must remain subject to doubt, far the most probable (to my mind) is Seyffert's modification of Boeckh's βροτοῖς οὐτ' ἐν νεκροῖς κυροῦσα. This gives an exact correspondence with 870, κασίγνητε γάμων κυρήσας, and there is every reason to think that 870 is sound. Further, the origin of L's reading is elucidated. The first οὔτε is omitted (*Aesch. Ag.* 532 Πάρις γὰρ οὔτε συντελής πόλις, cp. *O. T.* 239); and this poetical license might easily have led a corrector to suppose that the first οὔτε had been lost. Again, the loss of κυροῦσα would have been easy after νεκροῖς.

852 μέτοικος: cp. 868, 890: see on *O. C.* 934. It is her doom, ζῶσα τυμβεύειν (888). She is not a dweller with the living, because her abode is the grave; nor with the dead, because she lives.—The similar phrase—perhaps imitated from this—in Eur. *Suppl.* 968 f., οὐτ' ἐν τοῖς φθιμένοις | οὐτ' ἐν ζῶσιν ἀριθμουμένα (Mugrave κρωμένα) has no such special point: the Argive widows merely mean that their life is a living death.

I pass to the rock-closed prison of my strange tomb, ah me unhappy! who have no home on the earth or in the shades, no home with the living or with the dead.

CH. Thou hast rushed forward to the utmost verge of ^{3rd} daring; and against that throne where Justice sits on high ^{strophe} thou hast fallen, my daughter, with a grievous fall. But in this ordeal thou art paying, haply, for thy father's sin.

AN. Thou hast touched on my bitterest thought,—awaking ^{2nd anti-} the ever-new lament for my sire and for all the doom given to ^{strophe}.

however, suspects a lacuna) conject. *πάλιν*: Schneidewin, *ποδοῖν*: Wolff, *πόλει*: Todt, *πάθει*: Seyffert, *πολύς* (as fem.): Bonitz, *μόρφ*: Hartung, *τάφω*: Blaydes, *μέγα*. Wesseler points at *τέκνον*, joining *πολύν* with *ἄθλον*. 856 *πατῶν*... *τιν' ἄθλον*] Blaydes conj. *πατῶν*... *τιν' ἄταν*: Seyffert, *πατῶν*... *γένεθλον*. —*ἐκτείνεις* L, *ἐκτίνεις* T. Donaldson conj. *ἐκτελείς*: Pallis, *ἐκπονεῖς*. 857 *ἐψαν-* *σας*] Blaydes writes *ἐψανσας*. 858 *τριπόλιστον*] Blaydes gives *τριπόλητον*: Hermann, *τριπλοῖστον* ('triplicatum'): Reiske, *τριπάλαιστον* (with *οἶτον*): Bergk *τριπάλτων* (with *τε* after *πατρός*).—*οἶκτον* L, and so the later MSS., though in L² (cod. Laur. 31. 10) the *κ* has been erased, and in V *οἶτον* is indicated as a variant. *οἶκον* in the lemma of L's schol. was doubtless a mere slip. Brunnck gave

9 858 *π. προβάσ'...πολύ*: having advanced to the furthest limit of rashness, thou hast struck heavily (*πολύ*) against the lofty pedestal of Justice. We are to imagine the daring offender as going forward to a boundary where Justice sits enthroned, forbidding all further advance. Instead of pausing there, the rebel still rushes on, to cross the boundary—and, in doing so, dashes herself against the throne of the goddess. For *βάθρον* cp. Her. 1. 183 (a sitting statue of Zeus) *καὶ τὸ βάθρον* (pedestal) *οἱ καὶ ὁ θρόνος χρύσεός ἐστι*. For *προσέπειες*, Polyb. 1. 39 *προσπεσόντες εἰς τινα βραχέα* (having struck on some shallows—in sailing). Cp. Aesch. *Theb.* 409 *μᾶλ' εὐγενή τε καὶ τὸν Διόχηνος θρόνον | τιμῶντα καὶ στυγούνην ὑπέρφρονος λόγους*. Ag. 383 *λακτίσαντι μέγαν Δίκας βωμόν*. Eum. 539 *βωμόν αἰδεσθαι Δίκας, | μηδὲ νῦν κέρδος ἰδὼν ἀθέω ποδὶ λὰξ ἀτίσης*. Solon fr. 4. 14 *οὐδὲ φυλάσσονται σεμνὰ θέμεθλα Δίκης*.—*πολύ* (adv.) = *σφόδρα*, violently.—Bellermann, adopting Kvčala's general view, and also Kern's *ἐσχάτον*, renders: 'having advanced, with extreme rashness (Dem. or. 18 § 17 *οὐτε δικαίως οὐτ' ἐπ' ἀληθείας οὐδεμῶς ἐλρημένα*), to the lofty threshold (*βάθρον*) of Justice, thou hast fallen heavily *δωμν'*: i.e., 'while, with the utmost boldness, thou wast obeying the command of Justice, thou hast been

hurled to destruction.' But (1) *προσέπειες* could not mean this: we must at least have *κατέπειες*. (2) The Chorus feel pity, indeed, for Ant., and recognise the praise of piety, which she has won (817, 872). But they also regard her collision with the city's law as an act of frantic folly (*λόγου τ' ἀνοία καὶ φρενῶν ἐρινύς*, 603); and they presently tell her that she has left Creon no choice but to punish her (874). By *Δίκη* they understand the law of the State,—not those *θεῶν νόμιμα* which Ant. preferred to obey.

856 *πατῶν τινα.....ἄθλον*, 'some ordeal inherited from thy sire' (v. 2); *τινὰ* softens a statement into a conjecture; it is perhaps the work of the fate which he bequeathed. This is better than to take *τινὰ* closely with *πατῶν* as = 'of the paternal kind'.—*ἐκτίνεις*, art paying (to the fates which exact it), like *ἐκτίνω δίκην, τίσω, ἀποῖνα*.

857 *π. μερίμνας*, gen. sing.: *οἶκτον*, acc. depending on *ἐψανσας*... *μερίμνας* as = *ἐποίησάς με μερίμνᾶν*: cp. *El.* 122 *τίνα | τάκεῖς ὥδ' ἀκόρεστον οἰμωγάν | τὸν πάλαι ἐκ δολερᾶς ἀθεώτατα | πατὴρ ἀλόντ' ἀπάταις Ἀγαμέμνονα, where τὸν... Ἀγαμέμνονα is governed by τίνα τάκεῖς... οἰμωγάν as = τί οἰμώξεις; see other examples in n. on 211 f. *πατρός* and *πότμον* are objective genitives with *οἶκτον*.—The objection*

= DVS 10

us, the famed house of Labdacus. Alas for the horrors of the mother's bed! alas for the wretched mother's slumber at the side of her own son,—and my sire! From what manner of parents did I take my miserable being! And to them I go thus, accursed, unwed, to share their home. Alas, my brother, ill-starred in thy marriage, in thy death thou hast undone my life!

CH. Reverent action claims a certain praise for reverence; 3rd anti-strophe.

867 πρὸς οὐς...ἐρχομαι] Two vv. in L, divided at ἀ[δ' ἐγώ. 869 εἰ ἴω ἴω L.—κασίγνητε γάμων κυρήσας] A separate v. in L.—Wolff read ἴω ἴω κάσις δυσπότημων γάμων κυρήσας, and in 851 (where see n.) ἴω δύστανος, οὐτ' ἐν βροτοῖς οὐτ' ἐν νεκροῖσιν. Bellermann suggests ἴω δυσπότημων ἴω γάμων κασίγνητε κύρσας=851 ἴω δύστανος γ' οὐτ' ἐν βροτοῖσιν οὐτ' ἐν νεκροῖσιν.—For γάμων Morstadt conject. τάφων. 872 εἰ σέβειν μὲν εὐσέβειά τις] Musgrave conject. μιν for μὲν. Nauck, σέβειν μὲν εὐσεβὲς νεκρούς, or σέβειν μὲν εὐσεβεῖς θέμυς. M. Schmidt, σέβειν μὲν εὐσέβειά τις | κρείσσους· κράτος δ' ὅτῃ μέλει etc. Semitelos, σέβειν μὲν εὐσέβεια τοὺς | κάτῳ· κράτος δ' ὅτῃ μέλει etc.

λέκτρον οὐκ ὀκνεῖν με δεῖ; and (δ) with πατρώαι the explanation by ἐμῷ πατρὶ, etc., would have been less needed.

864 εἰ κοιμήματα...αὐτογέννητα...ματρός, the mother's union with her own offspring; the adj.=μετὰ τοῦ αὐτῆς γεννήματος: cp. O. C. 1463 κτύπος...διόβολος (=κτύπος τοῦ ἐκ Διὸς βέλους): Aesch. Eum. 212 δμαιομος (=συγγενούς) αὐθέντης φόνος.—ἐμῷ πατρὶ, dat. of interest, 'for my sire' (i.e. to his misery); the whole phrase being equiv. to, 'a mother's incestuous union with our father.' The dat. goes with the whole preceding phrase, not with αὐτογέννητα only ('incestuous in relation to him'), nor with κοιμήματα only ('sleep with him'). The latter, which Wecklein assumes, implies κοιμᾶσθαι τινί as=συγκ. τινί, an unproved constr.; for Hes. Th. 213 οὔτινι κοιμηθεῖσα θεὰ τέκε Νύξ ἐρεβεννή is of doubtful genuineness, and even there οὔτινι could go with τέκε.—δυσμόρφου is far better than δυσμόρφω: without it, the words could imply that only the father's sin merited pity.

866 εἰ ὅλων (masc.) ποτέ is exclamatory: 'from what manner of parents' (for the gen., cp. 38). The exclamatory ὅλος is freq. in Soph. (cp. 1228, Tr. 997, etc.), and ποτέ strengthens it just as it strengthens the interrogative τίς or ποῖος (O. T. 754, Ph. 222, etc.). So the exclamatory ὅλος is strengthened by ἄρα (Ai. 367, 910).—Most commentators make ὅλων neut. relative to κοιμήματα: 'such

(wedlock) as that from which I sprang.' But ποτέ is fatal to this; for (a) it cannot here mean, 'in former days'; that would be too weak: (δ) nor can ὅλων ποτέ mean, 'of whatever kind they may have been'—like ὅστις ποτέ. Besides, the masc. ὅλος most naturally refers to persons denoted by ὅλων. I have therefore pointed at ματρός.—ἀραιός, fem.: elsewhere this adj. is always of three terminations. So Attic tragedy uses κοινός, ποθεινός, πτωχός, φανερός, etc., as fem.: see O. C. 751 n.—μέτοικος: see on 852.

870 κασίγνητε. Polyneices. His marriage with Argeia, daughter of the Argive king Adrastus, was the seal of the armed alliance against Thebes, and thus the prime cause of Antigone's death (O. C. 378).—Not Oedipus. Such an allusion would be too repulsive here. In O. C. 535 ἀδελφεαί marks the climax of horror, and the word is wrung from unwilling lips. Further, as the doom of the whole race is in question (859), the brother is fitly mentioned.

871 θανὼν ἔτ' οὖσαν: so Electra says of her brother Orestes, ὡς μ' ἀπώλεσας θανὼν. Cp. on O. T. 1453.—κατήγες. This act. aor. occurs in later poetry. The epic form of the compound is κατεναίρομαι, aor. κατενηρόμην. Eur. uses the epic ἐναίρω, ἥναρον, but only in lyrics. Soph. has κατηναρισμένος (κατεναρίζω) in dial., Ai. 26.

872 σέβειν. 'Reverent action' (meaning her loyalty to Polyneices) 'is, in a

2 κράτος δ', ὅτῳ κράτος μέλει,
8 παρὰ βατὸν οὐδαμᾶ πέλει·
4 σὲ δ' αὐτόγνωτος ὦλεσ' ὀργᾶ.

875

ἐπ. AN. ἄκλαντος, ἄφιλος, ἀνυμέναιος ταλαίφρων ἄγομαι
τάνδ' ἐτοίμαν ὁδόν.
οὐκέτι μοι τόδε λαμπάδος ἱρὸν
ὄμμα θέμις ὅρᾶν ταλαίνα·
τὸν δ' ἐμὸν πότμον ἀδάκρυτον
οὐδεὶς φίλων στενάζει.

880

KP. ἄρ' ἴστ', αἰοιδὰς καὶ γόους πρὸ τοῦ θανεῖν
ὥς οὐδ' ἂν εἰς παύσαιτ' ἂν, εἰ χρεῖη, λέγειν; λέγων
οὐκ ἄξεθ' ὥς τάχιστα; καὶ κατηρεφέϊ
τύμβῳ περιπτύξαντες, ὡς εἴρηκ' ἐγὼ,
ἄφετε μόνην ἔρημον, εἴτε χρῆ θανεῖν

885

874 οὐδαμᾶ L.

876 π. L divides the vv. thus: ἀκλαντος—| ταλαίφρων—| τάνδ'—| μοι—ὄμμα—ἐμὸν—| φίλων... στενάζει. For ταλαίφρων ἄγομαι τάνδ' ἐτοίμαν ὁδόν Dindorf writes ἐρχομαι τὰν πυμάτων ὁδόν. (Reiske had conjectured τάνδε πυμάτων ὁδόν.) Heinrich Schmidt places ταλαίφρων after ἄγομαι. 879 ἱρὸν Dind., etc.: ἱερὸν MSS. 880 ταλαίνα L (not ταλαίνα). The final ι is from the first hand; but the word was first accented τάλαιναι, and then ταλαίνα. 884 χρεῖ' ηι L: χρεῖη

sense, εὐσέβεια': i.e. though it is not complete εὐσέβεια—which the Chorus regard as including loyalty to the State's laws—yet, so far as it goes, it deserves praise of the same kind. Cp. 924 τὴν δυσσέβειαν εὐσεβοῦς' ἐκτησάμην: by practising εὐσέβεια towards the dead, she had come to be thought, on the whole, δυσσεβής—as a law-breaker. The Chorus is here the apologist of Creon, and this concession is meant to emphasise the next sentence. Hence the purposed vagueness of σέβειν. The speaker avoids a direct reference to the peculiarly sacred and tender duty which Ant. had fulfilled. The proposed emendations (see cr. n.) would obliterate this touch.

878 ε. κράτος δὲ οὐδαμᾶ παραβατὸν πέλει (τούτῳ), ὅτῳ κράτος μέλει: but an offence against authority cannot be permitted by him who has authority in his keeping. The antecedent to ὅτῳ, viz. τούτῳ, is an ethic dat., 'in his sight'; he must not look on and see the law broken. For this dat., cp. 904.—οὐδαμᾶ (Dor.): cp. 763.—For μέλει cp. 1335: *Il.* 2. 25

ἢ λαοὶ τ' ἐπιτετράφεται καὶ τόσσα μέμη-
λεν. The Chorus echoes Creon's saying (677).

875 αὐτόγνωτος, act., deciding for oneself, αὐτὴ γινώσκουσα, like μεμπτός, 'blaming,' ὑποπτος, 'suspecting,' etc. (*O. C.* 1031 n.). Not pass., 'resolved upon' (i.e. here, 'adopted') 'by one's own choice,' as Ellendt takes it ('ultra susceptus'), and as the Schol. perh. did, who gives, αὐθαίρετος καὶ ἰδιογνώμων τρόπος.—ὀργᾶ, disposition: see n. on 354 ff. (ὀργάς).

878 ἐτοίμαν, imminent, i.e. for which everything is prepared; *Il.* 18. 96 αὐτίκα γὰρ τοι ἔπειτα μεθ' Ἑκτορα πότμος ἐτοίμος: *Plut. Mor.* 706 C ἐτοιμῶν τὸ διαφθαρῆναι τοῖς μὴ βοηθοῦντα... τὸν λογισμὸν ἔχουσι (corruption is imminent for those who have not reason to aid them). Cp. 936.

879 τόδε λ. ἱρὸν ὄμμα=τὸ τοσοῦτον λαμπάδος ὄμμα (793 n.). Cp. *Eur. I. T.* 194 ἀλλάξας... | ἱερὸν... ὄμμα' αὐγᾶς | ἄλιος. *Ion* 1467 ἀέλιον δ' ἀναβλέπει λαμπάσιν.

881 ἀδάκρυτον, predicate, with proleptic force: no friend mourns my fate,

but an offence against power cannot be brooked by him who hath power in his keeping. Thy self-willed temper hath wrought thy ruin.

AN. Unwept, unfriended, without marriage-song, I am led Epode. forth in my sorrow on this journey that can be delayed no more. No longer, hapless one, may I behold yon day-star's sacred eye; but for my fate no tear is shed, no friend makes moan.

CR. Know ye not that songs and wailings before death would never cease, if it profited to utter them? Away with her—away! And when ye have enclosed her, according to my word, in her vaulted grave, leave her alone, forlorn—whether she wishes to die,

Dawes.—Blaydes conject. *παύσειεν* for *παύσαιτ' ἄν*: but prints, by another conject., *παύσαιτ' ἄν*, *εἰ ἔσειν*, *κ' ἔχων*. Semitelos, *προτοῦ λέγων* | *ὡς οὐδ' ἄν εἰς παύσαιτ' ἄν*, *εἰ χρεῖη θανεῖν*. 885 *ἄξεσθ' L*, *ἄξετ' r*. 887 *ἀφείτε μόνην L*. Aldus (with A) has *μόνην ἀφῆν'*. Most of the later MSS. have *ἀφείτε*, *ἀφείτε*, or *ἀφῆτε*: but for *ἀφετε* Vat. is cited. Blaydes, with Brunck, reads *ἀπιτε μόνην*, a v. l. noted in A.—*χρη L*: Dindorf conject. *χρη*: Hermann, *εἰ χρῆσει*: Nauck *λη*.

(and so it remains) unwept. Soph. has several instances of the predicative adj. thus added to a subst. which has the art. and possessive pron.; as *O. T.* 671 *τὸ γὰρ σὺν, οὐ τὸ τοῦδ', ἐποικίρω στόμα | εἰκνόν (n.)*: *El.* 1143 *τῆς ἐμῆς πάλας τροφῆς | ἀνωφελήτου*. Cp. 791.

885 *2. ἄρ' ἴσται*, *ὡς, εἰ χρεῖη λέγειν δοῖδας καὶ γόους πρὸ τοῦ θανεῖν, οὐδ' εἰς ἄν παύσαιτο (λέγων)*. The constr. would have been clearer with *λέγων* instead of *λέγειν*, but the latter has naturally been conformed to *χρεῖη*. The conject. *παύσειεν* is admissible (cp. *O. C.* 1751 *παύετε θρήνον, παῖδες*), but unnecessary, and scarcely probable. Prof. Postgate's suggestion, that *δοῖδας καὶ γόους* are objects to *ἴσται*, is tenable; but against it is the fact that in such cases the object of the principal verb is almost invariably the anticipated subject of the dependent clause (as *O. C.* 1197 *γνώσει κακοῦ | θυμοῦ τελευτήν ὡς κακῇ προσγίγνεται*); as if here we had, *ἄρ' ἴσ' ἀοιδὰς ὡς μακρὰ εἰσι*; An object is very rarely so anticipated, as in Isae. or. 10 § 18, *ὡς οὖν ἄν τις... τὸν χρόνον ὑμῶν θανατώσει, πῶς ποτε πολλὸν οὕτως εἰδόμεν*.—*οὐδ' ἄν εἰς*, more emphatic than *οὐδεὶς ἄν*: *O. T.* 281 n.

885 *οὐκ ἄξεθ'*. When the first of two or more commands is given by *ὄ* with fut. indic., that constr. is usually continued,

either (a) with *καί*, as Eur. *Andr.* 1066 *οὐχ ὅσον τάχος | χωρήσεται τις... καί... λέξει...*; or (b) with repeated *οὐ*, as Ar. *Lys.* 459 *οὐχ ἔλξετ', οὐ παύσεται, οὐκ ἀράξετε*; Here a direct imperat. follows (887), and a note of interrogation must therefore be placed after *τάχιστα*.—*κατηρφεῖ*, prop. 'roofed over,' oft. an epithet of a natural cave (*Od.* 13. 349 *σπέος*, Soph. *Ph.* 272 *ἐν κ. πέτρῃ*), and in *El.* 381 of a chamber (*στέγη*) like this *κατῶρυξ*. The fact that Nauck wishes to change it into *κατῶρυχι* (or *κατῶρυχει*) is a strong instance of *μεταβολὴ πάντων γλυκῦ*.

886 *περιπτύξαντες*: see on 848 (*ἐργμα*). Cp. Eur. *Ph.* 1357 *τειχέων περιπτυχαί*. Kaibel *Erigm.* 468 *λαῖσος στήλη με πείριξ ἔχει*.

887 *χρη*, wishes: 3rd pers. pres. ind. of *χράω*, with contraction into *ῆ* instead of *ᾱ*, as in *δῶν, ζῆν, κνῆν, πεινῆν, σμῆν, χοῆν* (to give an oracle), *χρησθαί, ψῆν*. Schol., *εἰ χρῆσει καὶ θέλει*. If the nom. *ῶσα* is sound, as it seems to be, in the next v., then *χρη* is certain; for *εἰ χρῆσει* has no probability. Only one other passage, however, gives unambiguous support to the forms *χρηῖς, χρη*,—viz. Ar. *Ach.* 778, (the Megarian) *ὃ χρησθα; σιγῆς, ὃ κάκιστ' ἀπολούμενα; 'will you not make a sound?' (ὃ θέλεις, sc. φωνεῖν)*. There, indeed, Blaydes writes *ὃ χρη τυ*

- εἴτ' ἐν τοιαύτῃ ζῶσα τυμβεύειν στέγη·
 ἡμεῖς γὰρ ἄγνοί τοι πὶ τήνδε τὴν κόρην·
 ✓μετοικίας δ' οὖν τῆς ἄνω στερήσεται. 890
 AN. ὦ τύμβος, ὦ νυμφεῖον, ὦ κατασκαφῆς
 οἰκησις αἰείφρουρος, οἱ πορεύομαι
 πρὸς τοὺς ἐμαντῆς, ὧν ἀριθμὸν ἐν νεκροῖς
 πλείστον, δέδεκται Φερσέφασσ' ὀλωλότων·
 ὧν λιοισθία ἔγὼ καὶ κάκιστα δὴ μακρῶ 895
 κάτειμι, πρίν μοι μοῖραν ἐξήκειν βίου.
 ἐλθοῦσα μέντοι κάρτ' ἐν ἐλπίσιν τρέφω
 φίλη μὲν ἦξειν πατρί, προσφιλῆς δὲ σοί,
 μήτερ, φίλη δὲ σοί, κασίγνητον κάρα·

888 ζῶσα τυμβεύειν L. The difficulty felt as to *χρή* in 887 is shown by two types of reading which appear in later MSS., viz. (1) ζῶσα τυμβεύει in A, R, etc.: (2) ζῶσαν τυμβεύειν in Vat., Aug. b, and a few other 14th cent. MSS. Triclinius wrote ζῶσα τυμβεύσει. Reiske conject. ζῶσαν ὑμῆσειν: Semitelos, ζῶσαν ὑμψιδεῖν.—For τυμβεύειν Morstadt conject. νυμφεύειν. 891 In L the first hand

σιγῇ; but the MSS. are supported by the testimony of Suidas and Hesychius to *χρή* as = *χρήσεις*. In the other four places where these forms are usu. read, they are not indispensable, *χρή* being possible; but in two, at least, they are much better than *χρή*, viz. *El.* 606 κήρυξέ μ' εἰς ἅπαντας, εἶτε *χρή*ς κακῆν, | εἶτε στόμαργον, κ.τ.λ.: and *Al.* 1373 σοὶ δὲ δρᾶν ἐξεσθ' ἃ *χρή*ς. In the other two, *χρή* might well stand: Eur. fr. 910 πρὸς ταῦθ' ὅ τι *χρή* καὶ παλαμάσθω | καὶ πᾶν ἐπ' ἐμοὶ τεκταίνεσθω: Cratinus *Nómoi* fr. 2 νῦν γὰρ δὴ σοὶ πάρα μὲν θεομοὶ | τῶν ἡμετέρων, πάρα δ' ἄλλ' ὅ τι *χρή*ς. Except in *Ach.* 778, the MSS. everywhere give *χρή*: and the variants in the next v. (see cr. n.) show that *χρή* was strange to the copyists, though known to the Scholiast.

888 ζῶσα τυμβεύειν, to live entombed. Elsewhere τυμβεύω = to entomb (*Al.* 1063 σῶμα τυμβεύσαι τάφῳ); or to bring as a funeral offering, *El.* 406 πατρὶ τυμβεύσαι χοδός. Here it is intrans., = ἐν τύμβῳ εἶναι. Cp. *σαλεύω*, which means either (1) to put others on a *σάλος*,—to toss them: or (2) intrans., to be on a *σάλος*. So the intrans. *θαλασσεύω* = to be on the sea. *παρθενεύω*, which is trans. in classical Gk. ('to bring up a maiden'), is intrans. in Heliod. 7. 8 τὸ...*παρθενεῖον τοῦ ὄστεος*.—The conject. νυμφεύειν is not right. That taunt would be quite out of place

here. Creon says simply, 'I immure her,—I do not kill her; she can either die, or live,—but in the tomb.'—στέγη, iron.: cp. *El.* 381 ζῶσα δ' ἐν καταρεφεί | στέγη *χθονὸς τῆσδ' ἐκτὸς ὑμῆσεις κακά*, i.e. in a cave, or subterranean cell.

889 ἄγνοί: see on 775. His thought is: (1) she had warning: (2) no blood has been shed.—τοῦτ' ἐν τήνδε, in what concerns her. In this phrase with the acc., ἐπὶ more often means, 'so far as depends on one': Eur. *Hec.* 514 ἡμεῖς δ' ἄτεκνοι τοῦτ' ἐσ': *Or.* 1345 σῶθ' ὅσον γε τοῦτ' ἐμ': Thuc. 4. 28 (he told Cleon to try) τὸ ἐπὶ σφᾶς εἶναι (so far as the generals were concerned): Xen. *Cyr.* 1. 4. 12 ἄλλου τινὸς τὸ ἐπὶ σὲ ἀνάγκη εἶναι δέισθαι ἡμᾶς. In all these places ἐπὶ with dat. would equally suit the sense; but not so in this verse. Cp. 1348 τὰ γ' εἰς θεούς.

890 μετοικίας, cp. 852.—δ' οὖν, 688.—στερήσεται, 637.

891 εἰ δὲ τύμβος, nom. for voc.: cp. 379.—νυμφεῖον: cp. 1205.—κατασκαφῆς: see on 774....*αἰείφρουρος* = ἡ αἰὲ φρουρήσει με, not, ἦν ἐγὼ αἰὲ φρουρήσω (like Aesch. *P. V.* 31 τήνδε φρουρήσεις πέτραι): cp. 886.

892 εἰ ἀριθμὸν...πλείστον: she thinks of Laïus, her father and mother, and her two brothers.—ἐν νεκροῖς with *δέδεκται*: the queen, of the nether world has greeted them as they passed through the *πολύενοι*

or to live a buried life in such a home. Our hands are clean as touching this maiden. But this is certain—she shall be deprived of her sojourn in the light.

AN. Tomb, bridal-chamber, eternal prison in the caverned rock, whither I go to find mine own, those many who have perished, and whom Persephone hath received among the dead! Last of all shall I pass thither, and far most miserably of all, before the term of my life is spent. But I cherish good hope that my coming will be welcome to my father, and pleasant to thee, my mother, and welcome, brother, to thee;

accented $\acute{\omega}$ — $\acute{\omega}$ — $\acute{\omega}$. The first $\acute{\omega}$ has been made $\acute{\omega}$.

$\Phi\epsilon\rho\sigma\epsilon\phi\alpha\sigma\sigma\alpha$ L: $\alpha\epsilon\iota\phi\rho\alpha\upsilon\rho\alpha\varsigma$ r.

$\Phi\epsilon\rho\sigma\epsilon\phi\alpha\sigma\sigma\alpha$ L (the first σ from ρ): $\Pi\epsilon\rho\sigma\epsilon\phi\alpha\sigma\sigma\alpha$ r.

$\Phi\epsilon\rho\sigma\epsilon\phi\alpha\sigma\sigma\alpha$ L. (The accent on the first ι is faint.) The difference between the contracted $\alpha\gamma$ and $\epsilon\gamma$ in L may be seen by comparing vv. 913, 916.

$\pi\acute{\upsilon}\lambda\alpha\iota$ to Hades (O. C. 1569 f.). So Oedipus is led by $\text{'Ερμῆς δ' πομπὴς ἣ τε νεκρὰ θεὸς}$ (*ib.* 1548). As η $\acute{\alpha}\phi\alpha\eta\eta\varsigma$ $\theta\epsilon\acute{\omicron}\varsigma$ she is associated with Hades (*ib.* 1556).

$\Phi\epsilon\rho\sigma\epsilon\phi\alpha\sigma\sigma\alpha$ has L's support here. That form occurs also in Eur. *Helen.* 175, but $\Pi\epsilon\rho\sigma\epsilon\phi\alpha\sigma\sigma\alpha$ in Aesch. *Cho.* 490. The *Il.* and *Od.* have only $\Pi\epsilon\rho\sigma\epsilon\phi\acute{\omicron}\nu\epsilon\iota\alpha$. $\Phi\epsilon\rho\sigma\epsilon\phi\acute{\omicron}\nu\epsilon\iota\alpha$ occurs in *Hom. hymn.* 13. 2. Pindar uses $\Phi\epsilon\rho\sigma\epsilon\phi\acute{\omicron}\nu\alpha$. Plato attests that, in his day, the popular form was $\Phi\epsilon\rho\rho\epsilon\phi\alpha\tau\tau\alpha$, which he explains as the goddess of wisdom, who enables men $\phi\epsilon\rho\omicron\mu\acute{\epsilon}\nu\omega\iota\varsigma$ $\acute{\epsilon}\phi\acute{\alpha}\pi\tau\epsilon\sigma\theta\alpha\iota$, to grasp changing phenomena. People were afraid to utter the name $\Phi\epsilon\rho\sigma\epsilon\phi\acute{\omicron}\nu\eta$ (*Crat.* 404 C). Attic inscr. of the 4th cent. B.C. give $\Pi\epsilon\rho\sigma\epsilon\phi\acute{\omicron}\nu\eta$, $\Phi\epsilon\rho\rho\epsilon\phi\acute{\omicron}\nu\eta$, $\Phi\epsilon\rho\rho\epsilon\phi\alpha\tau\tau\alpha$ (Meisterhans pp. 36 ff.). MSS. have $\Phi\epsilon\rho\sigma\epsilon\phi\alpha\tau\tau\alpha$ (which should perh. be $\Phi\epsilon\rho\rho\epsilon\phi\alpha\tau\tau\alpha$) in Ar. *Ran.* 671, *Th.* 287. A vase ascribed to c. 435 B.C. gives $\Pi\epsilon\rho\sigma\epsilon\phi\alpha\tau\tau\alpha$ (*sic*, Baumeister *Denkm.* p. 424). Welcker cites $\Phi\epsilon\rho\sigma\epsilon\phi\alpha\tau\tau\alpha$ from an Agrigentine vase (*Götterl.* 1. 393). We may infer that Soph., c. 440 B.C., might have used either $\Pi\epsilon\rho\sigma\epsilon\phi\alpha\sigma\sigma\alpha$ or $\Phi\epsilon\rho\sigma\epsilon\phi\alpha\sigma\sigma\alpha$. The testimony of our oldest and best ms., L, may therefore be allowed to turn the scale.—In $\Pi\epsilon\rho\sigma\epsilon\phi\acute{\omicron}\nu\eta$, the $\phi\omega\iota$ is certainly $\phi\omega\iota$, as in 'Αργειφόντης , and this comes out more clearly in $\Pi\epsilon\rho\sigma\epsilon\phi\alpha\sigma\sigma\alpha$: cp. $\text{Τηλεφᾶσσα} = \text{Τηλεφάσσα}$, Apollod. 3. 1. 1. The first part of the word is prob. $\phi\epsilon\rho$, $\phi\acute{\epsilon}\rho\omega$; and the name meant originally, 'she who brings (vegetation) to the light.' The initial Π would then have been due to the following ϕ (cp. $\pi\acute{\epsilon}\text{-}\phi\upsilon\kappa\alpha$ for $\phi\acute{\epsilon}\text{-}\phi\upsilon\kappa\alpha$).

The replacement of the initial Φ may have been prompted by a wish to mitigate the $\delta\upsilon\sigma\phi\eta\mu\acute{\iota}\alpha$ of the name by avoiding an association with $\pi\acute{\epsilon}\rho\theta\omega$.

$\Phi\epsilon\rho\sigma\epsilon\phi\alpha\sigma\sigma\alpha$ L. $\kappa\acute{\alpha}\kappa\iota\sigma\tau\alpha$, as a law-breaker (cp. 59): $\delta\acute{\eta}$ with superl., see 58 n.— $\mu\acute{\omicron}\iota\rho\alpha\upsilon\alpha\iota$... $\beta\iota\omicron\upsilon$: cp. 461. $\acute{\epsilon}\xi\acute{\iota}\kappa\alpha\iota$ of time, as *Ph.* 199.

$\Phi\epsilon\rho\sigma\epsilon\phi\alpha\sigma\sigma\alpha$ L. $\acute{\epsilon}\nu$ $\acute{\epsilon}\lambda\pi\acute{\iota}\sigma\iota\upsilon\iota\varsigma$ $\tau\rho\acute{\epsilon}\phi\omega$ = $\acute{\epsilon}\lambda\pi\acute{\iota}\zeta\omega$. $\acute{\epsilon}\nu$ $\acute{\epsilon}\lambda\pi\acute{\iota}\delta\iota$ (or $\acute{\epsilon}\lambda\pi\acute{\iota}\sigma\iota\upsilon\iota\varsigma$) $\acute{\epsilon}\iota\mu\acute{\iota}$ was a common phrase. Cp. $\acute{\epsilon}\nu$ $\pi\acute{\omicron}\theta\omega$ $\lambda\alpha\beta\epsilon\acute{\iota}\nu$ $\tau\iota$ (O. C. 1678).— $\phi\acute{\upsilon}\lambda\eta$ $\mu\acute{\epsilon}\nu$... $\pi\rho\sigma\phi\acute{\iota}\lambda\eta\varsigma$ $\delta\acute{\epsilon}$: cp. 669 $\kappa\alpha\lambda\acute{\omega}\varsigma$ $\mu\acute{\epsilon}\nu$... $\acute{\epsilon}\delta$ $\delta\acute{\epsilon}$, n.

$\Phi\epsilon\rho\sigma\epsilon\phi\alpha\sigma\sigma\alpha$ L. $\kappa\alpha\sigma\acute{\iota}\gamma\gamma\eta\tau\omicron\iota\upsilon$ $\kappa\acute{\alpha}\rho\alpha$. Eteocles. Whatever view may be taken of vv. 904—920, few would question the genuineness of 900—903: and if the latter are genuine, $\nu\acute{\upsilon}\nu$ $\delta\acute{\epsilon}$ shows that Polyneices is not meant here. She speaks first of those kinsfolk to whom she had rendered pious offices in the usual manner. Then she comes to him who is uppermost in her thoughts,—the brother whose case was different from that of the others. In v. 23 she spoke of the rumour that Eteocles had been duly buried. But nothing here implies her presence at his $\acute{\epsilon}\kappa\phi\omicron\rho\acute{\alpha}$. $\acute{\Theta}\lambda\omicron\upsilon\sigma\alpha$ $\kappa\acute{\alpha}\kappa\omicron\sigma\mu\eta\sigma\alpha$ were acts preparatory to the $\pi\rho\acute{\omicron}\theta\epsilon\iota\varsigma$. The $\chi\omega\acute{\iota}$ could be rendered afterwards. She loved both brothers (cp. on 523). If father and mother were named here, without any mention of Eteocles, the omission would suggest that from *him* she could expect no welcome,—a contradiction of her real feeling (515). Further, the brevity of this reference to Eteocles heightens the effect of what follows.

ἐπεὶ θανόντας αὐτόχειρ ὑμᾶς ἐγὼ 900
 ἔλουσα κάκωσμησα κάπιτυμβίους
 χοᾶς ἔδωκα· νῦν δέ, Πολύνεικες, τὸ σὸν
 δέμας περιστέλλουσα τοιάδ' ἄρνυμαι.
 ✓ [καίτοι σ' ἐγὼ τίμησα, τοῖς φρονούσιν, εὖ.
 οὐ γάρ ποτ' οὐτ' ἂν εἰ τέκνων μήτηρ ἔφυν, 905
 οὐτ' εἰ πόσις μοι κατθανὼν ἐτήκετο,
 βία πολιτῶν τόνδ' ἂν ἠρόμην πόνον.
 ✓ τίνος νόμου δὴ ταῦτα πρὸς χάριν λέγω;
 πόσις μὲν ἂν μοι κατθανόντος ἄλλος ᾔην, 910
 καὶ παῖς ἀπ' ἄλλου φωτός, εἰ τοῦδ' ἤμπλακον.
 μητρὸς δ' ἐν Αἰδου καὶ πατρὸς κεκευθότιον
 οὐκ ἔστ' ἀδελφὸς ὅστις ἂν βλάστοι ποτέ.
 τοιῶδε μέντοι σ' ἐκπροτιμήσας ἐγὼ
 νόμῳ, Κρέοντι ταῦτ' ἔδοξ' ἀμαρτάνειν
 καὶ δεινὰ τολμᾶν, ὧ κασίγνητον κάρα. 915

900—928 Dindorf rejects the whole of these 29 verses. 904 'τίμησα' τίμησα L: cp. 457.—K. Lehrs rejects vv. 904—920. So Wecklein and Nauck. Nauck formerly omitted from νῦν in 902 to Κρέοντι in 914 inclusive (so that v. 902 should read, χοᾶς ἔδωκα· ταῦτ' ἔδοξ' ἀμαρτάνειν); and in 916 changed διὰ χειρὸν to διὰ Κρέων.

905 A. Jacob (*Quaest. Sophocleae*, 1821, p. 363) first condemned

900 π. ὑμᾶς. This play supposes Oedipus to have died at Thebes: see on 50.—λουσα κάκωσμησα: see nn. on O. C. 1602 f. λουτροῖς τέ νυν | ἐσθῆτι τ' ἐξήσκσαν ἢ νομίζεται. Cp. below, 1201.—χοᾶς: cp. 431.—περιστέλλουσα: here, of sprinkling the dust and pouring the χοᾶς: cp. the general sense of the word in *Ai.* 1170 τάφον περιστελοῦντε. More oft. of laying out the dead (like κοσμεῖν here, and συγκαθαρμοῖζειν in *Ai.* 922): *Od.* 24. 292 οὐδέ ἐ μήτηρ | κλαῦσε περιστελάσα. Verg. *Aen.* 9. 485 canibus date praeda Latinis | Alitibusque iaces: nec te tua funera mater | Produxi, pressive oculos, aut vulnera lavi, | Veste tegens.—δέμας: 205.

904—920 Few problems of Greek Tragedy have been more discussed than the question whether these vv., or some of them, are spurious. Arist. (*Rhet.* 3. 16 § 9) quotes vv. 911, 912, and certainly had the whole passage in his text of Soph. The interpolation, then, if such it be, must have been made soon after the poet's death; and has been im-

puted to his son Iophon (ὁ ψυχρός), or some other sorry poet; or to the actors. I confess that, after long thought, I cannot bring myself to believe that Soph. wrote 905—912: with which 904 and 913—920 are in organic unity, and must now stand or fall. Some remarks will be found in the Appendix.

The main points (to my mind) are briefly these. (1) The general validity of the divine law, as asserted in 450—460, cannot be intelligibly reconciled with the limitation in vv. 905—907. (2) A still further limitation is involved in 911 f. She has buried her brother, not simply as such, but because, while he lived, he was an irreplaceable relative. Could she have hoped for the birth of another brother, she would not, then, have felt the duty to be so binding. (3) The composition of vv. 909—912 is unworthy of Sophocles.

904 'τίμησα (cp. φάνη, 457 n.), with εὖ (last word of v., as O. C. 642), I honoured thee rightly, τοῖς φρονούσιν, in the judgment of the wise; ethic dat. (25 n.): cp. 514.

for, when ye died, with mine own hands I washed and dressed you, and poured drink-offerings at your graves; and now, Polyneices, 'tis for tending thy corpse that I win such recompense as this.

[And yet I honoured thee, as the wise will deem, rightly. Never, had I been a mother of children, or if a husband had been mouldering in death, would I have taken this task upon me in the city's despite. What law, ye ask, is my warrant for that word? The husband lost, another might have been found, and child from another, to replace the first-born; but, father and mother hidden with Hades, no brother's life could ever bloom for me again. Such was the law whereby I held thee first in honour; but Creon deemed me guilty of error therein, and of outrage, ah brother mine!

vv. 905—913 inclusive: and so Schneidewin, conjecturing in 914 Κρέοντι μέντοι, or μόνῳ Κρέοντι. Kvíčala condemns 905—912. 907 ἂν ἥρόμην γ: ἀνηρόμην L. 911 κεκευθότων] βεβηκότων Arist. *Rh.* 3. 16 § 9. τετευχότων (τυγχάνω) Clemens Alex. *Strom.* 6, p. 747, 30.

906 ἐτήκετο, lay mouldering: Plat. *Tim.* 82 E όταν...τηκομένη σὰρξ ἀνάπαλις εἰς τὰς φλέβας τὴν τηκεῖν ἐξῆ. So *tabum* of corpses, Verg. *Aen.* 8. 487.

907 βλεῖ πολιτῶν. This was Ismene's phrase (79). Antigone had believed that the city was on her side (509). This has been noted as a mark of spuriousness in the verse. But it cannot (I think) be fairly claimed as such; for, since the Chorus had seemed to fail in sympathy (838), she had regarded herself as ἀφίλος (876) in Thebes.

908 πρὸς χεῖριν: see on 30.

909 ff. Cp. Her. 3. 119, which clearly supplied, not merely the thought, but the form, of these verses:—ἀνὴρ μὲν μοι ἄν ἄλλος γένοιτο, εἰ δαίμων ἐθέλοι, καὶ τέκνα ἄλλα, εἰ ταῦτα ἀποβάλοιμι· πατὴρ δὲ καὶ μητὴρ οὐκέτι μοι ζώντων, ἀδελφεὸς ἄν ἄλλος οὐδενὶ τρόπῳ γένοιτο. Arist. *Rhet.* 3. 16 § 9 (if you introduce a trait of character which will seem improbable, the reason of it should be added): ἂν δ' ἀπίστον ἦ, τότε τὴν αἰτίαν ἐπιλέγειν, ὥσπερ Σοφοκλῆς ποιεῖ παράδειγμα τὸ ἐκ τῆς Ἀντιγόνης, ὅτι μᾶλλον τοῦ ἀδελφοῦ ἐκήδετο ἢ ἀνδρὸς ἢ τέκνων· τὰ μὲν γὰρ ἂν γενέσθαι ἀπολόμενα [this=vv. 909, 910]· μητὴρ δ' ἐν ᾧδῳ κ.τ.λ. (he then quotes 911 f., with βεβηκότων,—a mere slip of memory: see on 223).

Three points in these vv. are strange. (1) The gen. abs. καθανόντος, for which a gen. has to be evolved from πόσις. The gen. of that word was not in Attic use ('mihi non succurrit exemplum ubi πόσεος aut πόσεως legatur,' Pors. *Med.* 906). Why was not ἀνδρός used? It looks as if the composer who made up these verses from Her. 3. 119 (see above) had sought to impart a touch of tragic dignity by substituting πόσις for the historian's word, ἀνὴρ. The gen. καθανόντος cannot be taken (as some wish) with ἄλλος, 'different from the dead' (1). (2) ἀπ' ἄλλου φωτός. Why is it assumed that the first husband died before, or with, his child? The two hypotheses of loss should have been kept separate. We wanted something like καὶ ταῖς ἂν ἄλλος, παιδὸς ἐστερημένη. (3) τοῦδ' means the first husband's child, but is most awkward.—As to οὐκ ἔστ' ἀδελφός κ.τ.λ., it may be somewhat inelegant; but it is not (as some urge) incorrect, since οὐκ ἔστιν ὅστις=οὐδέις.

912 ἐκπροτιμήσας, 'having singled thee out for honour,' with ref. to the supposed cases in which she would ποιεῖ have paid the burial rites. The double compound occurs only here,—as ἐξαφορώ only in *O. C.* 1648.

καὶ νῦν ἄγει με διὰ χερῶν οὕτω λαβὼν
 ἄλεκτρον, ἀνυμέναιον, οὔτε του γάμον
 μέρος λαχοῦσαν οὔτε παιδείου τροφῆς,
 ἀλλ' ὥδ' ἔρημος πρὸς φίλων ἢ δύσμορος
 ζῶσ' εἰς θανόντων ἔρχομαι κατασκαφάς.]

920

✓ ποῖαν παρεξελθοῦσα δαιμόνων δίκην;
 ✓ τί χρὴ με τὴν δύστηνον ἐς θεοὺς ἔτι
βλέπειν; τίν' αὐδ' ἀν ξυμμάχων; ἐπεὶ γε δὴ
 τὴν δυσσέβειαν εὐσεβοῦσ' ἐκτήσαμην.
 ἀλλ' εἰ μὲν οὖν τάδ' ἐστὶν ἐν θεοῖς καλὰ,
 παθόντες ἂν ξυγγοῖμεν ἡμαρτηκότες.
 εἰ δ' οἷδ' ἀμαρτάνουσι, μὴ πλείω κακὰ
 πάθουεν ἢ καὶ δρῶσιν ἐκδίκως ἐμέ.

925

XO. ἔτι τῶν αὐτῶν ἀνέμων αὐταὶ
ψυχῆς ῥίπαι τήνδε γ' ἔχουσιν.

930

KP. τοιγὰρ τοῦτων τοῖσιν ἄγουσιν/
 κλαύμαθ' ὑπάρξει βραδυτήτος ὑπερ.

AN. οἷμοι, θανάτου τοῦτ' ἐγγυτάτω
 τοῦπος ἀφίικται.

KP. θαρσεῖν οὐδὲν παραμυθοῦμαι
 μὴ οὐ τάδε ταύτη κατακυροῦσθαι.

935

917 οὔτε τοῦ] οὐ τέ του L (του from τοῦ): Schneidewin conject. οὔτε τω.

920 θανάτων... κατασκαφάς: L: θανόντων... κατασκαφάς r. 922 f. Nauck rejects these two vv.

927 πλείω] Vauvilliers conject. μέω. 928 ἐκδίκως L, with κ written above ν by S.

929 f. ἔτι τῶν αὐτῶν ἀνέμων αὐταὶ | ψυχῆς ῥίπαι τήνδε γ' ἔχουσιν L. For αὐταὶ Erfurdt wrote αὐταί. Dindorf, thinking that ψυχῆς was a gloss on ἀνέμων, and that αὐταὶ was afterwards added for metre's

916 διὰ χερῶν... λαβὼν, i.e., by forcible arrest, as though I were a criminal. Cp. O. C. 470 δι' ὁσίων χειρῶν θιγῶν (= 'with'), Aesch. Suppl. 193 (ἱκτηρίας) ἔχουσαι διὰ χερῶν.

917 ἀνυμέναιον: see on 814.

919 ἀλλ': cp. on 810.—πρὸς φίλων with ἔρημος (not with ἔρχομαι), forsaken on the part of my friends. The sense of πρὸς in Ph. 1070 is similar, though there it goes with the verb; ἢ καὶ πρὸς ὕμῶν ὥδ' ἔρημος, ὡς ξένοι, | λειψθήσομαι δὴ...;

921 δαιμόνων δίκην, that which the gods recognise (451), as distinguished from the human δίκη (854) which she has offended.

922 f. If the gods allow her to suffer

for obeying them, is it not vain for her to invoke them?—βλέπειν εἰς τινα (for help), as Ai. 398, 514, El. 959.—τίνα... ξυμμάχων, what ally (of all conceivable allies)?—ἐπεὶ γε δὴ: cp. Tr. 484 ἐπεὶ γε μὲν δὴ. For the place of δὴ, cp. 726.—τὴν δυσσέβειαν, the repute of it; El. 968 εὐσέβειαν ἐκ πατρὸς | θανόντος ὁσεί: Eur. I. T. 676 καὶ δειλίαν γὰρ καὶ κάκην κεκτήσομαι: Med. 218 δόσκειαν ἐκτήσαντο καὶ βαθυμίαν: Ion 600 γέλωτ' ἐν αὐτοῖς μωρίαν τε λήψομαι.

925 f. The gods are allowing her to perish. But it does not follow that they approve of her doom: for they are sometimes slow in punishing wrong (O. C. 1536). Hence the dilemma, introduced

And now he leads me thus, a captive in his hands; no bridal bed, no bridal song hath been mine, no joy of marriage, no portion in the nurture of children; but thus, forlorn of friends, unhappy one, I go living to the vaults of death.]

And what law of heaven have I transgressed? Why, hapless one, should I look to the gods any more—what ally should I invoke,—when by piety I have earned the name of impious? Nay, then, if these things are pleasing to the gods, when I have suffered my doom, I shall come to know my sin; but if the sin is with my judges, I could wish them no fuller measure of evil than they, on their part, mete wrongfully to me.

CH. Still the same tempest of the soul vexes this maiden with the same fierce gusts.

CR. Then for this shall her guards have cause to rue their slowness.

AN. Ah me! that word hath come very near to death.

CR. I can cheer thee with no hope that this doom is not thus to be fulfilled.

sake, gives *ἐτι τῶν αὐτῶν ἀνέμων ῥυπαί | τήνδε γ' ἔχουσιν*.

921 *τοι γάρ τοι τοῦτων* L. Dindorf conject. *τοιγάρτοι καί*: Wecklein, *τοιγάρτοι νυν*: Bothe, *τοιγάρ ταύτην*.—*τοῖσιν* r: *τοῖς* L.

923 *ἐγγυτάτῳ* L.—Lehrs, with whom Nauck agrees, assigns these two vv. to the Chorus. 925 *ἐ* L gives these two vv. to Creon: Boeckh, to the Chorus. The Scholiast recognises both views.

by *ἀλλ' οὖν* ('well then'). (1) If the gods approve of my doom, then, after suffering it, I shall become conscious (in the other world) that I have sinned. (2) But if they disapprove of it, and regard Creon as the sinner, then they will punish him at last. And I could wish him no sorer doom than mine.—*ἐν θεοῖς*: cp. 459.—*ἐγγυνομέν* = *συνειδήμεν*. Lys. or. 9 § 11 *συνέγνωσαν δὲ καὶ αὐτοὶ σφίσιν ὡς ἡδικήκοτες*, 'became conscious that they had done wrong.' The word could also mean, *ὁμολογήσαιμεν*, 'confess': but in that sense it regularly takes either an inf., as Her. 1. 91 *συνέγνω εὐνοτοῦ εἶναι τὴν ἀμαρτάδα*: or a dependent clause, as Plat. *Legg.* 717 D *ἐγγυγνώσκοντα ὡς εἰκότως...θυμοῖτ' ἄν*.—*ἡμαρτηκότες* belongs more closely to the verb than does *παθόντες*: cp. Plat. *Phaed.* 70 A (*ἡ ψυχῇ*) *διασκεδασθεῖσα ὀχληται διαπτομένη*. For the tragic masc. plur., when a woman speaks of herself, cp. *El.* 399.

927 *ἐ* *οἷδε*, Creon: cp. 10.—*μὴ πλείω*, i.e. she will be content if they suffer *ἴσα*. She can imagine no worse fate. The tame conjecture *μέλω* would not express

this bitter feeling.—*καὶ δρῶσιν*, do on their part: *O. C.* 53 n.

929 *ἐ* *ἀνέμων-ῥυπαί* *ψυχῆς*, storm-gusts of the soul: both genitives are possessive: cp. 795 *βλεφάρων-ἡμερος...νόμφας*—Dindorf's expulsion of *αὐταί* | *ψυχῆς* (cr. n.) is unwarranted. *ψυχῆς* interprets the figurative sense; for *αὐταί* after *τῶν αὐτῶν* cp. n. on 155 ff. (*νέοχος νεαραῖσι*).

931 *ἐ* *τούτων*, neut., causal gen. (*O. T.* 48). After *τήνδε γ'*, this is better than *ταύτην* would be: *τοιγάρτοι* (whether with *καί* or with *νυν*) would be unpleasing.—*κλαύμαθ'*: cp. 754: so *Ph.* 1260 *ἐκτὸς κλαυμάτων*.—*ὕπερ* = *ἐνεκα* (*O. T.* 165 n.). *οἶμοι* follows, but the change of person excuses the breach of synapheia: so *O. C.* 139 *τὸ φατιζόμενον* is followed by *ὡς*, and *ib.* 143 *πρέσβυς* by *οὐ*.

933 *ἐ*. This threat (to the guards) 'has come very near to death,' i.e., 'portends imminent death for me.' The phrase is not fig., 'is bitter as death to hear' (being a prelude to death).

935 *ἐ*. Said by Creon, clearly—not by the Chorus. 'I can give thee no encouragement (*οὔδ' ἐν* adv.) to hope that

AN. ὦ γῆς Θήβης ἄστρῳ πατρώον
καὶ θεοὶ προγενεῖς,
ἄγομαι δὴ κοῦκέτι μέλλω.
λεύσσετε, Θήβης οἱ κοιρανίδαι,
τὴν *βασιλειδᾶν μούνην λοιπὴν,
οἷα πρὸς οἶων ἀνδρῶν πάσχω,
τὴν εὐσεβίαν σεβίσασα.

940

στρ. α'. XO. ἔτλα καὶ Δανάας οὐράνιον φῶς
2 ἀλλάξαι δέμας ἐν χαλκοδέτοις αὐλαῖς.

945

937 γῆς made from γῆ in L. 939 δὴ is the reading of A: δὴ 'γῶ of L. The latter arose from the wish to make the paroemiac into a dimeter. 940 οἱ ὦ Pallis. 941 τὴν βασιλῖδα μούνην λοιπὴν L. The correction βασιλειδᾶν, which recent edd. have generally received, was first proposed by K. Winckelmann (Salzwedler Programm, p. 30, 1852); afterwards by M. Seyffert, in his ed. (1865). Triclinius conjectured

the doom is not to be ratified on this wise' (i.e., by death). μὴ οὐ, not μή, on account of οὐδέν (443 n.).—κατακυροῦσθαι, pres. denoting what is to be; Ph. 113 αἰρεῖ τὰ τόξα ταῦτα τὴν Τροίαν μόνα. Attic prose used κυροῦν or ἐπικυροῦν (γνώμην, νόμον, ψήφισμα, etc.). Cp. Creon's peremptory word τελείαν in 632.—ταύτη (722) combined with τάδε: cp. 39.

938 θεοὶ προγενεῖς, ancestral, not merely as protectors of the race, but also as progenitors. She thinks esp. of Ares and Aphrodite, the parents of Harmonia, wife of Cadmus: Aesch. *Theb.* 135 σὺ τ', Ἄρης, πόλιν Κάδμου ἐπώνυμον | φύλαξαι κήδεσσι τ' ἐναργῶς. | καὶ Κύπρις, ἅτ' εἰ γένους προμάτωρ, | ἄλευσον. Dionysus, the son of 'Cadmean' Semele (1115), is another of the deities meant. προγενής, born before one, a poet. word, unfamiliar to good Attic prose, but used by Aristotle and later writers, usu. in comparat. (as οἱ προγενέστεροι, 'those who have gone before us'): so οἱ μεταγενέστεροι.

939 δὴ=ἤδη (O. T. 968), as in καὶ δὴ.—κοῦκέτι μέλλω, and am no longer (merely) about to be led away: cp. O. C. 1074 ἔρδουσ' ἢ μέλλουσιν; Ph. 1255 κάμει τοι | ταῦτόν τ' ὅδ' ὄψει δρόντα κοῦ μέλλοντ' ἔτι. Meineke's conjecture μελλῶ (=μέλλω), Aesch. *Ag.* 1356) was needless.—Seyffert understands, 'I make no more delay,'—said firmly and proudly: she scorns to bring punishment on her guards by detaining them longer. But this does not suit ἀγομαὶ δὴ.

940 οἱ κοιρανίδαι, the Theban εὐπατρίδαι of the Chorus: see on 843. The nom. with art., instead of voc.,='ye who are princes of Thebes,' and so brings out the implied reproach to their apathy. This constr. usu. has a somewhat peremptory tone, as Plat. *Symp.* 218 B οἱ δὲ οἰκέται...πύλας...τοῖς ὥσιν ἐπιθεσθε. It is different when a voc. precedes the art. and partic., as Ar. *Av.* 30 ἄνδρες οἱ παρόντες ἐν λόγῳ: cp. on 100 f.

941 βασιλειδᾶν, i.e., of the race of the Labdacidae. This correction of βασιλῖδα is certain. In Plat. *Critias* 116 C, τὸ τῶν δέκα βασιλειδῶν γένος, the same corruption, βασιλίδων, occurs in the MSS. Suidas has βασιλειδῆς: ὁ τοῦ βασιλέως (where Küster wrongly proposed ὁ τοῦ Βασιλείου). In adding the patronymic suffix ιδᾶ to a stem in ευ (βασιλεῖν), the ν is dropped, as in the gen. plur. (βασιλέων): hence βασιλε-ίδης, βασιλειδῆς: cp. Πηλε-ίδης.—μούνην, ignoring Ismene; not in bitterness (cp. on 559), but because she feels that, in spirit at least, she herself is indeed the last of the race. It is otherwise when Oed. speaks of his daughters as his only children (O. C. 895); and when Electra says that she is ἀνευ τοκέων (187),—since Clytaemnestra is a μήτηρ ἀμήτωρ (1154).

942 εὐσεβίαν. Epic and lyric poetry could substitute -ια for -εια in fem. nouns from adjectives in -ης: so O. C. 1043 προμηθίας: Pind. *P.* 12. 4 εὐμενία: Aesch. *Eum.* 534 δυσεβίας: Eur. *H. F.* 696

AN. O city of my fathers in the land of Thebè! O ye gods, eldest of our race!—they lead me hence—now, now—they tarry not! Behold me, princes of Thebes, the last daughter of the house of your kings,—see what I suffer, and from whom, because I feared to cast away the fear of heaven!

[ANTIGONE is led away by the guards.]

CH. Even thus endured Danaë in her beauty to change ^{1st} the light of day for brass-bound walls; ^{strophe}.

βασιλειαν: Bergk, λαβδακιδαν: Doederlein, Οιδιπόδα: Seidler and others, βασιληίδα. Emperius proposed λεύσσετε Θήβης τὴν κοιρανιδαν | μούτην λοιπὴν, regarding τὴν βασιλίδαν as a gloss. 948 εὐσέβειαν MSS.: εὐσεβίαν Triclinius, saying, οὕτω χρὴ γράφειν ἰωνικῶς... ἀλλὰ καὶ τὸ σεβίσασα ἀπὸ τοῦ σεβίζω ὀφείλεις λέγειν, which shows that his text had σεβήσασα. 944-954 L divides the vv. thus: ἐτλα—| ἀλλάξαι—| αὐλαῖς—| τυμβήρει—| καίτοι—| καὶ Ζηνὸς—| σκε γοῦν—| ἀλλ' ἂν—| οὐτ' ἂν νιν—| οὐ πύργος—| κελαίαι... ἐφύγιον.

ἐν γένος. The motive was metrical convenience. Such forms are not Ionic, as Triclinius called them (cr. n.): thus Herod. used ἀληθείη, not ἀληθίη; though there are other cases in which Ionic substitutes ε for ει (as βαθέα, ἐπιτήδεος, etc.).—σεβίσασα, of respecting a law or custom: so O. C. 636, Αἰ. 713 (θέσμα...σέβων).

944-987 Fourth stasimon. 1st strophe 944-954 = 1st antistrophe 955-965. 2nd str. 966-976 = 2nd antistr. 977-987. See Metrical Analysis.

As Antigone spoke the verses ending at 943, the guards were in the act of leading her forth. The choral ode may have begun before she had vanished; but she is not to be conceived as still present when she is apostrophised (949, 987).

A princess is about to be immured in a rocky cell. The Chorus remember three other royal persons who have suffered alike fate—Danaë, Lycurgus and Cleopatra. The only points which these cases have in common with Antigone's are the facts of noble birth and cruel imprisonment.

All four cases illustrate the same general truth—no mortal can resist fate. Danaë and Cleopatra were innocent; Lycurgus was guilty. But the Chorus do not mean to suggest Antigone's guilt or innocence; still less, to foreshadow the punishment of Creon. On this side, the ode is neutral, purely a free lyric treatment of the examples. Such neutrality suits the moment before the beginning of the περιπέτεια. Teiresias is soon to come.

944 ε. Acrisius, the father of Danaë, was king of Argos. The oracle at Delphi told him that he was to be slain by his

daughter's son. He therefore immured the maiden in a chamber built for that purpose within the precincts of his house at Argos. Here Zeus visited her in the golden rain; she bore Perseus; and Acrisius sent mother and child adrift on the Aegean in a chest; but Zeus heard her prayer, and brought them safely to the island of Seriphus. Both Soph. and Eur. wrote a Δανάη: Soph. wrote also an Ἀκρίσιος.

καὶ Δανάας δέμας ἐτλα ἀλλάξαι οὐράνιον φῶς: note the bold order of words, and cp. Ph. 598 f. (τίνος...πράγματος). ἐτλα καὶ is a Homeric echo, from Il. 5. 382 ff. Aphrodite has been wounded by Diomedes: her mother Dionè comforts her by saying that Ares, Hera, and Hades have also suffered wounds: τέτλαθι, τέκνον ἐμόν... | τλή μὲν Ἄρης... | τλή δ' Ἥρη... | τλή δ' Ἄϊδης. So here we have three examples—Danaë, Lycurgus, Cleopatra.—δέμας in periphrasis (Tr. 908) here suggests her youthful beauty.—ἀλλάξαι οὐρ. φῶς ἐν χαλκοῦ. αὐλαῖς, 'to give up light, (so as to be) in a prison, i.e. to exchange the light for the darkness of a prison. ἀλλάσσω τί τινος can mean either to give, or to take, one thing in exchange for another. When ἀλλάσσω is used absolutely, with ref. to place, it more naturally means 'to go to' (Eur. Hec. 483 ἀλλάξας Ἀῖδα θαλάμους), not, as here, 'to leave': but ἀμείβω is freq. in both senses. Cp. Ph. 1262 ἀμείψας...στέγας (having quitted them).

χαλκοδέτοις αὐλαῖς, 'a brass-bound dwelling': poet. pl. for sing., like δώματα, etc.: cp. 785. Pherecydes (ap. schol.

- 3 κρυπτομένα δ' ἐν τυμβήρει θαλάμῳ κατεζεύχθη.
 4 καίτοι <καὶ> γενεᾷ τίμιος, ὦ παῖ παῖ,
 5 καὶ Ζηνὸς ταμιεύσκε γονὰς χρυσορότους. 950
 ↓ 6 ἀλλ' ἂ μοιριδία τις δύνασις δεινά·
 7 οὐτ' ἂν νιν, *ὄλβος οὐτ' Ἄρης, οὐ πύργος, οὐχ ἀλί-
 κτυποι
 8 κελαιναὶ νᾶες ἐκφύγοιεν.

- ἀντ. α'. ζεύχθη δ' *ὀξύχολος παῖς ὁ Δρύαντος, 955
 2 Ἡδωνῶν βασιλεύς, κερτομίῳις ὀργαῖς,
 3 ἐκ Διονύσου πετρώδει κατάφαρκτος ἐν δεσμῷ.

948 καὶ after καίτοι was added by Hermann. Wieseler conject. καίτοι γ' ἦν: as γέν follows, a scribe reading ΓΕΝΤΕΝ might easily omit γ' ἦν.—γενεᾷ L: γενεᾷ in Dresd. a was prob. either a late conject., or a mere error. (γέννα Aug. b, V⁴).—Hartung conject. ἦν, ὦ παῖ (instead of ὦ παῖ, παῖ): and so Blaydes. 950 χρυσορότους L: χρυσορότους Triclinius. 952 ὄλβος Erfurdt: ὀμβρος MSS.

Apoll. Rhod. 4. 1091 describes it as 'a brazen chamber (θάλαμον...χαλκοῦν) made under ground, in the court-yard (αὐλή) of his house.' Paus. (2. 23. 7) says that he saw at Argos κατάγειον οἰκοδόμημα, ἐπ' αὐτῷ δὲ ἦν ὁ χαλκοῦς θάλαμος (made by Acrisius): i.e. the θάλαμος itself was above ground;—as Horace calls it *turris aenea* (C. 3. 16. 1). By the epithet χαλκοῦς the legend evidently meant to denote the strength and security of the prison,—as though the doors were of bronze. But it is very probable that this epithet originally came into the story through a reminiscence of a tomb (like the 'treasury of Atreus' at Mycenae), to the walls of which bronze plates had been nailed. (Cp. *Introd. to Homer*, ch. II. § 25.) In Simonides fr. 37. 7 χαλκεογόμφῳ is said of the chest in which Danaë was sent adrift,—not of the θάλαμος.

948 τυμβήρει: cp. on 255.—κατεζεύχθη: was brought under the yoke, i.e., was strictly confined. Her. 8. 22 εἰ... ὑπ' ἀναγκαίης μέζονος κατέζευχθε ἢ ὥστε ἀπίστασθαι, if ye are in the bondage of a control too severe, etc. Cp. ζεύχθη, 955.

948 τίμιος, sc. ἦν: cp. 834. Hermann's καίτοι καὶ is preferable to Wieseler's καίτοι γ' ἦν, because the doubled καὶ is forcible, while καὶ Ζηνός (without a previous καὶ) would be somewhat weak.—ταμιεύσκε, as a precious charge. Cp. Aesch. *Eum.* 660 τίκτει δ' ὁ θρώσκων:

ἡ δ' (the mother) ἀπερ ξένῳ ξένη | ἐσωσεν ἔρνος. The iterative form occurs in only three other places of trag.: 963: Aesch. *Pers.* 656 ἔσκεν, Aesch. fr. 305 κλάεσκον.—χρυσορότους, for metre's sake, like *Λι.* 134 ἀμφιρότου: ρο regularly follows a simple vowel, but ρ a diphthong (*O. C.* 469).—A bowl (κρατήρ) from Caere, of the 5th cent. B.C., shows the golden rain descending on Danaë; she is sitting on the bed in her chamber, and preparing to retire to rest. A second scene, on the same bowl, represents the moment when she is about to be placed, where Simonides imagines her, λαρνακι ἐν δαιδαλέῳ. Both paintings are reproduced by Baumeister (*Denkm.* p. 407).

951 ἂ μοιριδία τις κ.τ.λ. The peculiar place of τις makes it really equiv. to a parenthetic thought: 'the power of fate (whatever it may be) is a dread power.' So, while the general sense is what would be ordinarily given by ἂ μοιριδία δύνασις δεινά τις (δύνασις) ἐστίν, the actual order of the words is more expressive. This is not merely an instance of τις preceding the adj. (as though τις δεινά stood for δεινά τις, cp. *Ph.* 519). Nor, again, is it strictly parallel with εἴαν δ' ὁ κύριος | παρῇ τις (*O. C.* 288), where art. and subst. precede; though it is similar.

952 οὐτ'...ὄλβος: wealth cannot buy off fate; arms cannot vanquish it; walls cannot keep it out; flight beyond sea cannot elude it.—Bacchylides fr. 36

and in that chamber, secret as the grave, she was held close prisoner; yet was she of a proud lineage, O my daughter, and charged with the keeping of the seed of Zeus, that fell in the golden rain.

But dreadful is the mysterious power of fate; there is no deliverance from it by wealth or by war, by fenced city, or dark, sea-beaten ships.

And bonds tamed the son of Dryas, swift to wrath, that king of the Edonians; so paid he for his frenzied taunts, when, by the will of Dionysus, he was pent in a rocky prison.

955—966 L divides thus: ζεύχθη—| 'Ηδωνῶν—| ὀργαῖς—| πετρώδει—| οὕτω—| ἀνθρώπων... κεῖνός—| ψάων—| παύσκει—| γυναῖκας—| φιλαύλους... μούσας.
955 δέυχθῳ MSS. (in L from δέυχθῳ): δέυχθῳ Scaliger. 966 πετρώδει] ei made from η in L.

θνατοῖσι δ' οὐκ αὐθαίρετοι | οὐτ' ἄλλος οὐτ' ἄκαμptos Ἄρης οὐτε παμφέρετος στάσις, | ἀλλ' ἐπιχρίμπτε νέφος ἄλλοτ' ἐπ' ἄλλαν | γαίαν ἃ πάνθ' αἶσα.—πύργος, city-walls, with their towers (O. T. 56).—οὐτ'... οὐτ', followed by οὐ... οὐχ: so even when only one οὐτε has been used, 249 n.

955 ζεύχθη, was brought under the yoke. As κατεζεύχθη in 946 better suited the sense, 'was strictly confined,' so here the simple ζεύχθη better suggests the idea, 'was tamed by imprisonment.'—δέυχθῳ κ.τ.λ. = δ' Ἀδωντος δέυχθῳ παῖς: the adj. is epithet, not predicate. Verg. *Aen.* 3. 13 Terra procul vastis colitur Mavortia campis, | Thraces arant, acri quondam regnata Lycurgo.

The 'Ηδωνοί, or 'Ηδῶνες (Thuc. 2. 99), occupied in historical times the part of Thrace E. of the Strymon and W. of the Nestus. In earlier times they had dwelt further west, but had been driven eastward by the Macedonian conquest of Mygdonia.

Dionysus, when he came from Asia with his new rites, was opposed by Lycurgus in Thrace, as by Pentheus at Thebes. The Λυκούργεια of Aeschylus is known from the schol. on Ar. *Th.* 135. This trilogy consisted of 'Ηδωνοί, Βασσαρίδες, Νεανίσκοι, with Λυκούργος as satyric drama. In *Il.* 6. 130 ff. Dionysus, pursued by Lycurgus, dives beneath the sea; Thetis receives him; and Zeus blinds Lycurgus.

κερτομίους ὀργαῖς, causal dat. with ζεύχθη: was subjugated by reason of the bursts of fury in which he reviled

Dionysus. For the dat., cp. 391, 691: *El.* 838 χρυσοδέτοις ἔρκεσι κρυφθέντα γυναῖκων, (Amphiaras) buried alive, by reason of a woman's golden snares. ὀργαῖς might be general, 'moods' (355), but here has its special sense, though plur.: cp. Aesch. *Eum.* 848 ὀργὰς ξυνοίσω σοι. The dat. could be taken as a modal dat. with δέυχθῳ ('in,' or 'with,' his ὀργαί), but this is less good.—We could not take ζεύχθη... ὀργαῖς as 'was enslaved to (his own) fierce moods.'—The recurrence of κερτομίους in 961 is noteworthy, but not a ground for suspicion (76 n.): cp. 613 οὐδὲν ἔρπει with 618: and 614 ἐκτός ἄρας with 625. The idea of κερτόμιος is mockery, or bitter jest: cp. *Ph.* 1235 κερτομῶν λέγεις τάδε; with the answer, εἰ κερτόμιος ἐστί τάληθ' λέγειν. The word is illustrated by the whole scene in which Pentheus mocks and taunts Dionysus (Eur. *Bacch.* 451—514). So Aesch. fr. 59 made Lycurgus ask, ποδαπὸς δ' γύνυς; ('whence comes this womanish youth?').

957 ἐκ Διονύσου, by his command (O. C. 67 n.). Lycurgus, having been driven mad by Dionysus, did many violent deeds, until at last the Edonians were commanded by an oracle to imprison him in a cave on Mount Pangaeus (Apollod. 3. 5. 1). He was afterwards torn asunder by wild horses (*ib.*), or devoured by panthers (Hyginus *Fab.* 132).—πετρώδει... δεσμῷ, the cave. Cp. Plat. *Legg.* 864 E ἐν δημοσίῳ δεσμῷ. —καταφαρκτος: for the spec. ang, cp. on 241.

4 οὕτω τᾶς μανίας δεινὸν ἀποστᾶζει

5 ἀνθηρόν τε μένος. κείνος ἐπέγνων μανίαις 960

6 ψαύων τὸν θεὸν ἐν κερτομίοις γλώσσαις.

7 παύεσκε μὲν γὰρ ἐνθέους γυναικας εὐνὸν τε πῦρ,

8 φιλαύλους τ' ἡρέθιζε Μούσας. 965

στρ. β. παρὰ δὲ Κρανεᾶν *πελάγει διδύμας ἀλὸς

12/ σπλάγλαι

960 ἀνθηρόν] Nauck conject. ἀτρήν: Pleitner and Wolff, ἐνθηρον.—Schneidewin wrote ἀνθηρόν τὸ μένος.

961 ψαύων] Herwerden conject. χραίνων: M. Schmidt, θήγων: Nauck (formerly), θραύων: Mekler, σέων.

965 φιλαύλους L: φιλαύλους

τ' γ: φιλαύλους δ' Seyffert, and so most recent edd. 966—976 L divides the vv.

959 f. οὕτω, i.e., under the discipline of the rocky prison.—ἀνθηρόν, bursting into flower, hence, fig., exuberant, or at its height: cp. Plat. *Polit.* 310 D πέφυκεν ἀνδρία...κατὰ μὲν ἀρχὰς ἀκμάζειν ῥώμη, τελευτώσα δὲ ἐξανθεῖν παντάπασιν μανίαις: Aesch. *Pers.* 821 ὕβρις...ἐξανθοῦσ'. So oft. ἀνθος=ἀκμή, as *Tr.* 998 τὸδ' ἀκλήγον | μανίας ἀνθος.—ἀποστᾶζει=ἀπορρεῖ, 'trickles away,' so 'gradually passes off.' The fig. use of ἀνθεῖν being so familiar, the change of metaphor in ἀποστᾶζει would hardly be felt. Wecklein, indeed, conceives that the poet is thinking of a tumour, which bursts when it has attained its full size. Unity of metaphor can be bought too dearly.—Others understand: 'so dread and exuberant is the rage that flows from madness': i.e., 'so dreadful was the excess of impiety into which L. had been led by his madness.' But here we look rather for some direct comment on his punishment. His abasement (ζεύχθη) is the theme of these verses. The reference to his crime comes later (962).

960 f. ἐπέγνων τὸν θεόν, μανίαις ψαύων (αὐτοῦ) ἐν κ. γλώσσαις: he came to know the god, when in madness he assailed him with taunts. He had mistaken Dionysus for an effeminate mortal (see on 955 f.). Cp. *Od.* 24. 216 πατρὸς πειρήσομαι... | αἶ κέ μ' ἐπιγνώῃ (recognise). ψαύω nowhere else takes an acc. in class. Greek (see on 546, 859), and it is unnecessary to regard this passage as a solitary example. Poetry, esp. lyric, allowed occasional boldness, and even harshness, in the arrangement of words (cp. 944: *O. T.* 125² n.: *O. C.* 1428). Even in prose we could have (e.g.) ἐνίκησαν ἄφρων ἐπιπε-

σώτες τοὺς πολέμους, though the partic. could not govern an acc. Here the order is only so far bolder, that τὸν θεόν divides ψαύω from ἐν κ. γλώσσαις: as if, in our example, a second qualification of ἐπιπεσόντες (such as νύκτωρ) followed τοὺς πολέμους. But, since the meaning of ψαύων is already indicated by μανίαις, we are not mentally straining forward for a clue to be given by ἐν κερτ. γλώσσαις. That is, we are not forced to bind the words, ψαύων τὸν θεόν, closely together in our thought, but can easily take the sentence as though it were pointed thus:—ἐπέγνων, μανίαις | ψαύων, τὸν θεόν, ἐν κερτ. γλώσσαις.—μανίαις, modal (rather than causal) dat.—ψαύων like καθαπτόμενος (ἀντιβλοῖς ἐκέεσσι, *Od.* 18. 415), but also suggesting profanation,—ἀθλίτου θιγγάνων.—ἐν='with' (764 n.).—γλώσσαις, a bold use of the plur., due to the fact that the sing., with an adj., could so easily be fig., e.g. κακὴ γλώσσα='slander': so κερτόμοι γλώσσα='taunts.'

963 f. παύεσκε: see on 950.—ἐνθέους γυναικας: the Maenads attendant on Dionysus, cp. 1128, 1150, *O. T.* 212, *O. C.* 680.—εὐν...πῦρ, the torches which the Bacchanals swing while they raise the cry εὐοῖ. In *O. T.* 211 the god himself is εὐιος. Cp. Eur. *Bacch.* 307 (Dionysus by night on Parnassus) πηδῶντα σὺν πεύκαισι διδρόμφον πλάκα.

965 Μούσας. An interesting illustration is afforded by a sarcophagus in Baumeister's *Denkmäler*, p. 837. In the centre of the group is the raging Lycurgus, with uplifted axe, about to slay the Dionysiac nymph Ambrosia, who cowers at his feet. A Fury is on each side of him, urging him on. To the right is Dionysus,—about to

There the fierce exuberance of his madness slowly passed away. That man learned to know the god, whom in his frenzy he had provoked with mockeries; for he had sought to quell the god-possessed women, and the Bacchanalian fire; and he angered the Muses that love the flute.

And by the waters of the Dark Rocks, the waters of the ^{and} twofold sea, ^{strophe.}

thus: παρὰ—| διδύμασ—| ἀκταί—| ἡδ' ὁ θρηκῶν—| ἔν'—| δισσοῖσι—| εἶδεν—| τυφλωθέν—| ἀλάν—| ἀραχθέν—| χεῖρεςσι... ἀκμαῖσι. 986 ε. παρα δε (sic) κυανέων πελάγειον (note the accent) πετρῶν | διδύμασ ἀλδσ L. Bruck omitted πετρῶν. Κυανέων F. Wieseler. For πελάγειον I conjecture πελάγει. See comment.

save the nymph by changing her into a vine; and behind him stand his followers. At the extreme left are three Muses—Urania, with globe; Clio, with roll; Euterpe, prob. with flutes. (Zoega seems clearly right in thus explaining the three women: others have made them Moirae.)—The close relation of Dionysus with the Muses is marked by one of his Attic titles, Μελοποιός (Paus. 1. 2. 5), as conversely Apollo had the title Διονυσόδοτος (id. 1. 31. 4). Muses were sometimes said to have nursed him. (Cp. Welcker, *Götterl.* 2. 611.)

The monuments relating to the myth of Lycurgus have been critically treated by Michaelis (*Annal. Inst.* 1872, pp. 248—270). The Italian vase-paintings follow a version different from that of Soph., viz. that the frenzy of Lycurgus was wreaked on his own son and wife. A large Neapolitan vase gives two pictures: in one, we see his murderous rage; in the other, Dionysus sits on his throne in calm majesty, stroking his panther.

986 Cleopatra is the third example. Her father was the wind-god, Boreas: her mother, the Athenian Oreithyia, whom he carried off to his wild home in Thrace. Cleopatra married Phineus, king of the Thracian Salmydessus, on the w. coast of the Euxine, not far from the entrance to the Bosphorus. She bore him two sons. He afterwards put her away, and imprisoned her. Her imprisonment is not directly mentioned here: but cp. Diod. 4. 44, who says of Heracles, when serving with the Argonauts, τὴν Κλεοπάτραν ἐκ τῆς φυλακῆς προαγαγεῖν. Phineus then married Eidothea, sister of Cadmus. Eidothea put out the eyes of Cleopatra's two sons, and caused them also to be imprisoned.

It is the fate of Cleopatra herself which Soph. means to compare with Antigone's: this is plain from 986. The fate of the sons is made so prominent only because nothing else could give us so strong a sense of the savage hatred which pursued the mother.

Soph. supposes the outline of the story to be familiar. Cleopatra has already been divorced and imprisoned. The poet chooses the moment at which Cleopatra's sons are being blinded by Eidothea, with the sharp shuttle in her blood-stained hands. Ares, the god of cruel bloodshed, beholds with joy a deed so worthy of his Thracian realm.

The name of Cleopatra (like that of Capaneus, 133) is not mentioned. Two strophes are given to this theme, partly, perh., as having an Attic interest (982). Soph. wrote two plays called *Φινεύς*. We know only that Cleopatra's sons were there called *Ῥαρθος* (? *Παρθένιος* H. Weil) and *Κράμβος*: and that the subsequent blindness of Phineus was represented as a punishment of his cruelty (schol. Apoll. Rhod. 2. 178). Eidothea was mentioned by Soph. in his *Τυμπανιστοί* (schol. on 980),—a play which perh. concerned the Dionysiac worship, since the *τύμπανον* (kettle-drum) was used in his *ὄργια* as well as in those of Cybelè. Another version called her *Idaea*, daughter of Dardanus.

παρὰ δὲ Κυανέων πελάγει δ. ἀλδς. For the double possessive gen., cp. 795. 929. πελάγει... ἀλδς, as Eur. *Ἰγν.* 88 πέλαγος Αἰγαίας ἀλδς, the Homeric ἀλδς ἐν πελάγεσσιν, etc. The rocky islets on the N. side of the entrance from the Euxine to the Bosphorus were regularly called *Κυανεαί* simply (without *ἡσσοί* or *πέτραι*, Her. 4. 85). L's πετρῶν has long been recognised as a gloss. But Wieseler's change

are the shores of Bosphorus, and Thracian Salmydessus; where Ares, neighbour to the city, saw the accurst, blinding wound dealt to the two sons of Phineus by his fierce wife,—the wound that brought darkness to those vengeance-craving orbs, smitten with her bloody hands, smitten with her shuttle for a dagger.

(formerly) conject. ἀγχοῦρος. Seyffert, ἀρχέπολις. 972 ἀρατὸν] Hermann conject. ἀρακτὸν: Schneidewin, ἀραῖον. 973 τυφλωθέν MSS.: ἀραχθέν Wunder. 975 ἀραχθέν ἐγγέων L: the later MSS. have either this or ἀραχθέν ἀχέων. Seidler and Lachmann restored ἀραχθέντων. Nauck would prefer τυφλωθέντων here, and ἀραχθέν in 973.

970 ἀγγίπολις Ἄρης. This reading (L's) agrees metrically with the antistrophe (981 ἀρχαιογόνων), if we suppose the 2nd and 3rd syllables of ἀγγίπολις to represent a resolved long syllable. Such a resolution is rare, but not unexampled: see on 798. We could avoid it by reading, with Gleditsch, ἀκταὶ Βοσπόριαι, ἢ ὁ Θρηκῶν ἀξενος | Σαλμυδησσὸς Ἄρης τ' ἀγγίπολις. But (a) this does not explain how ἦδ' came into the MSS.: and (b) it is evidently better to say, 'where Ares saw,' than, 'where Salmydessus and Ares saw.' The reference to the god's cruel joy would thus lose much of its force. If, on the other hand, ἀγγίπολις is read, then Ἄρης has ā, and in 981 we must suppose the loss of a syllable after ἀρχαιογόνων. But such a loss is very improbable: that verse appears sound. Neither ἀγχοῦρος nor ἀρχέπολις has any likelihood.—Ares is 'neighbour to the city' of Salmydessus because his home is in Thrace (*Il.* 13. 301, etc.). There may also be a special reference to some local shrine. 'He saw the wound dealt': i.e., it was a deed such as he loves to see.

971 ζ. Φινιδᾶις, dat. of interest, with τυφλωθέν.—ἀρατὸν, accursed, bringing a curse on the authors of the wound. In his dramatic treatment of the story, Soph. had connected this blinding of the sons with the punishment of blindness which the gods afterwards inflicted on Phineus himself (schol. Apoll. Rhod. 2. 178).—ἔλκος τυφλωθέν. τυφλοῦν ἔλκος = to inflict a blinding wound. Cp. *Ai.* 55 ἐκεῖρε... φόνον, he dealt death by heaving down. Eur. *Suppl.* 1205 τρώσῃς φόνον, (wherever) thou dealest the death-wound. Verg. *Aen.* 11. 82 caeso sparsuros sanguine flammam (caedere sanguinem = to shed blood by cutting). In such pregnant idioms the special verb = a general verb plus the partic. of the special verb used

instrumentally: e.g., τυφλῶ ἔλκος = ποιῶ ἔλκος τυφλῶν.—ἐξ here = ὑπό of the direct agent: for, as κερκίδων indicates, she did it with her own hand. Distinguish ἐκ Διονύσου in 957 (by his order).

974 ἀλαόν...κύνκλοις, sightless for the orbs, i.e., making them sightless. Cp. Pind. *O.* 1. 26 καθαροῦ λέβητος, the purifying cauldron.—ἐλαστόροισιν. The form ἐλάστορος was used by Aesch. as = ἐλάστωρ (fr. 87 πρηνεμένης δ., fr. 286 μέγαν δ.). The form may have been generally current, since Pherecydes used Ζεὺς Ἀλάστορος instead of Ζ. Ἀλάστωρ (Cramer *Anecd.* 1. 62). The blind orbs are ἐλάστοροι, 'avenging spirits,' in the sense that they mutely appeal to the gods for vengeance.—For the παρήχησις (*O.* *T.* 371) Wolff cp. *Il.* 6. 201 κατὰ πείδιον τὸ Ἀλγίον ὅλος ἀλάτω.

975 ἀραχθέντων. So ἀράσσω is used of Oed. striking his eyes with the περόναι (*O.* *T.* 1276).—ὑπὸ with dat. of the instrument, as in the epic ὑπὸ χειρὸς δαμῆναι, *O.* *T.* 202 ὑπὸ σφί φθίσον κεραυνῷ.

976 κερκίδων, poet. plur. for sing., like βωμοί, σκήπτρα, etc.—The κερκίς (κρέκω, to strike the web in weaving) was 'like a large netting needle' (Rich s.v. radius), 'rather longer than the breadth of the web.' It was used for two purposes. (1) As a rod with which to strike the threads of the woof, in order to condense them. The flat blade called σπάθη was a later substitute. In the modern loom this is done by the moveable bar called the 'batten.' (2) As a shuttle, i.e., an instrument for shooting the threads of the woof (κρόκη) from one side of the loom to the other, between the threads of the warp (στήμων). In the East weavers sometimes use a long reed for both these purposes. Eur. *Trö.* 198 οὐκ ἴδαίσις ἰστοῖς κερκίδα | δυνέουσ' ἐξαλλάξω ('no more,

- ἀντ. β. κατὰ δὲ τακόμενοι μέλερι μέλεαν πάθαν 977
 2 κλαῖον, ματρός ἔχοντες ἀνύμφευτον γονάν. 980
 3 ἅ δὲ σπέρμα μὲν ἀρχαιογόνων
 4 ἄντας· Ἐρεχθεῖδαν,
 5 τηλεπόροις δ' ἐν ἄντροις
 6 τράφη θυέλλαισιν ἐν πατρώαις
 7 Βορέας ἀμιππος ὀρθόποδος ὑπὲρ πάγου, 985
 8 θεῶν παῖς· ἀλλὰ καὶ ἐκεῖνα
 9 Μοῖραι μακραίωνες ἔσχον, ὧ παῖ.

ΤΕΙΡΕΣΙΑΣ.

- Θήβης ἄνακτες, ἦκομεν κοινὴν ὁδὸν
 δὺ ἐξ ἐνὸς βλέποντε· τοῖς τυφλοῖσι γὰρ
 αὕτη κέλευθος ἐκ προσηγητοῦ πέλει. 990
 ΚΡ. τί δ' ἔστιν, ὦ γεραιῇ Τειρεσία, νέον;
 ΤΕ. ἐγὼ διδάξω, καὶ σὺ τῷ μάντει πιθού.

977—987 L divides thus: κατὰ δὲ—| μέλεαν—| κλαῖον—| ἔχοντες—| δὲ σπέρμα—| ἄντας—| τηλεπόροις—| τράφη—| βορέας—| θεῶν—| μοῖραι.. παῖ. 980 ματρός γ, πατρός L. Cp. 863. 981 L Dindorf conject. ἀρχαιογόνων |..

at the loom, will I send the shuttle flying across the warp').—Cp. Eur. *Hec.* 1170, where the women blind Polymestor with their brooches (πόρπαι = περόναι); and O. T. 1269 n.

977 L κατὰ in tmesis, as O. T. 1198, O. C. 1689, etc.—κατατακόμενοι alludes to their imprisonment; cp. schol. on 980 τυφλώσασα τοὺς Κλεοπάτρας παῖδας ἐν τάφῳ καθείρξεν.—μέλερι μέλεαν: cp. 156: O. T. 479.

980 ματρός ἔχοντες ἀν. γονάν, having their origin from an unhappily-married mother. The epithet is made to agree with γονάν, not with ματρός, as in 793, νεῖκος-ἀνδρῶν ξύναιμον: i.e., μητρός-γονή, mother-source, forms one notion. For γονάς ἔχειν cp. O. C. 972 δὲ οὐτε βλάστας πῶ γενηθλίου πατρός, | οὐ μητρός εἶχον. For ἀνύμφ., cp. Eur. *Tr.* 144 ἀλοχοὶ μέλαι...καὶ δούσνυμοι: *Hipp.* 757 κακονύμφωτάταν δνασιν ('to bless her with a marriage most unblest'). O. T. 1214 ἀγαμον γάμον.—The comma should not be placed after ματρός, which is inseparable from the following phrase. Without ματρός, the words ἔχοντες ἀνύμφευτον γονάν could still mean, 'born from one who was unhappily married,' but would be harsh and obscure. The word πάθαν

refers to their own fate. Then ματρός... γονάν supplements this by indicating that they mourn for their mother's fate also.

981 L σπέρμα, acc. of respect; *Od.* 15. 267 ἐξ Ἰθάκης γένος εἰμί.—ἀρχαιογ.: *Ai.* 202 γενεᾶς χθονίων ἀπ' Ἐρεχθεῖδων.—ἄντας· Ἐρ., attained unto them, could trace her lineage to them,—her mother Oreithyia being the daughter of Erechtheus. Remark that the acc. σπέρμα mitigates the boldness of ἄντασε, and also suggests its primary meaning—viz., that the genealogy is carried back to a point at which it meets the Erechtheid line. Cp. *Her.* 2. 143 (Hecataeus) γενεηλογήσαντί τε ἐωντὸν καὶ ἀναδήσαντι τὴν πατρίην ἐς ἐκκαιδέκατον θεόν.

982 τηλεπόροις, merely poet. for 'distant'; lit., to which it is a far journey. Not (I think), 'spacious' (i.e. 'in which one can go far'); nor, 'extending far into the mountains.' So in *Ai.* 564, τηλεπὸς οἰχνεῖ, the adj. is merely 'distant'; it has not its full sense, 'seen afar.' Borcas carried Oreithyia to a region of Thrace which the poets called 'Sarpēdon' (we see the association with ἀρπάξω)—not, seemingly, the promontory called 'Sarpedonion,' on the s. coast, but in the wilds

Pining in their misery, they bewailed their cruel doom,^{2nd} those sons of a mother hapless in her marriage; but she traced^{anti-} her descent from the ancient line of the Erechtheidae; and in^{strophe.} far-distant caves she was nursed amid her father's storms, that child of Boreas, swift as a steed over the steep hills, a daughter of gods; yet upon her also the grey Fates bore hard, my daughter.

Enter TEIRESIAS, led by a boy, on the spectators' right.

TE. Princes of Thebes, we have come with linked steps, both served by the eyes of one; for thus, by a guide's help, the blind must walk.

CR. And what, aged Teiresias, are thy tidings?

TE. I will tell thee; and do thou hearken to the seer.

Ἐρεχθεΐδα, reading ἀγχίπολις in 970.
Meineke conject. ὦ Ζεῦ: Bergk, ὦτα.

984 θυέλλῃσιν MSS. 987 ὦ παῖ]
990 ἐκ] Blaydes conject. ἦκ.

of Haemus. It is of this that Soph. is thinking here: cp. fr. 575 ἡμεῖς δ' ἐν ἀντροῖς, ἐνθα Σαρπηδὼν πέτρα. That verse is from the Τυμπαριστία, in which the story of Cleopatra was noticed (cp. on 966); and she was probably the speaker. Oreithyia bore two sons to Boreas, Calais and Zetes; and, besides Cleopatra, another daughter, Chionè.

985 ἄμπιπος, swift as horses. Cp. O. T. 466 ἀελλάδων | ἵππων, 'storm-swift steeds.' In prose ἄμπιποι=foot-soldiers who, in the Boeotian army, were sometimes told off to run alongside the cavalry (Thuc. 5. 57, Xen. H. 7. 5. 23). Cp. Theogn. 715 ὠκύτερος δ' εἰσθα πῶδας ταχεῶν Ἀρπυιῶν | καὶ παίδων Βορέω.—ὀρθόποδος, steep. ὀρθόπους, 'erect upon one's feet,' seems to be here merely a poet. equiv. (suggested by metrical convenience) for ὄρθιος. This was the more natural, since ποῦς, κνήμη, etc., were so oft. said of mountains. In O. T. 866 ὑψίποδες, said of the eternal νόμοι, differs from ὀρθόπους here by implying movement ('of sublime range'). We need not, then, explain ὀρθόπους as=ὄρθιος τοῖς τοῦ ἀναβαίνοντος ποσὶ.

986 εἰ καὶ ἐκέλευ...ἴσχον=καὶ ἐκέλευ ἔπεισθον, from the intrans. ἐπέχω as='to direct (one's course) against a person,' 'to attack him': cp. Od. 19. 71 τί μοι ὦδ' ἐπέχεις κεκοτητότι θυμῷ; ('assail me'):

ib. 22. 75 ἐπ' αὐτῷ πάντες ἔχωμεν ('let us all have at him').—Others understand, 'extended even to her,' 'reached her,' which mars the personification.—μακράωνες: Aesch. Eur. 172 παλαγγεῖς... Μοῖρας.

988—1114 Fifth ἐπεισόδιον. Teiresias denounces the divine wrath. Creon, terror-stricken, hastens to bury Polyneices and to release Antigone.

988 εἰ ἀνακτες: cp. 843, 940.—δύ' ἐξ ἐνός βλ., two seeing by the agency of one (ἐκ as in 973): cp. O. C. 33 τῆς ὑπέρ τ' ἐμοῦ | αὐτῆς θ' ὁρώσης. The words would usu. mean, 'two seeing, where only one saw formerly.' Cp. O. C. 1764, where the regular sense of πράσσειν καλῶς, 'to fare well,' has not hindered the poet from using it as='to do rightly.'

990 αὐτῇ κ., the blind have this kind of walking appointed for them,—viz., walking with the help of a guide. αὐτῇ κ.=αὐτῇ ἢ κ. (O. C. 471): κέλευθος is not predicate (like παύλαν in O. C. 88), as if the sense were, 'this (αὐτῇ for τοῦτο) is walking for the blind,—viz. to walk with a guide.' We do not need the art. ἡ with ἐκ, because πᾶσι=not simply 'is,' but, 'is possible.' Cp. O. C. 848 οὐκ οὐκ ποτ' ἐκ (by means of) τοῦτοιν γε μὴ σκήπτρων ἐτι | ὀδοιπορήσης (the blind Oed.'s daughters).

991 τί δ' ἴστιν: cp. 20 n.

KP. οὐκ οὖν πάρος γε σῆς ἀπεισάτου(ν) φρενός

TE. τοιγὰρ δι' ὀρθῆς τήνδ' ἐναυκλήρεις πόλιν.

KP. ἔχω πεπονθὼς μαρτυρεῖν ὀνήσιμα.

995

TE. φρόνει βεβώς αὖ νῦν ἐπὶ ξυροῦ τύχης.

KP. τί δ' ἔστιν; ὡς ἐγὼ τὸ σὸν φρίσσω στόμα.

TE. γνώσει, τέχνης σημεῖα τῆς ἐμῆς κλύων.

εἰς γὰρ παλαῖον θᾶκον ὀρνιθοσκόπον

ἴζων, ἐν ᾗ μοι παντὸς οἰωνοῦ λιμὴν,

1000

ἀγνώτ' ἀκούω φθόγγον ὀρνίθων, κακῶ

κλάζοντας οἰστρῶ καὶ βεβαρβαρωμένῳ

καὶ σπῶντας ἐν χηλαῖσιν ἀλλήλους φοναῖς

ἐγνων· πτερῶν γὰρ ῥοῖβδος οὐκ ἄσημος ἦν.

1005

εὐθὺς δὲ δείσας, ἐμπύρων ἐγενόμην

βωμοῖσι παμφλέκτοισιν· ἐκ δὲ θυμάτων

Ἡφαίστος οὐκ ἔλαμπεν, ἀλλ' ἐπὶ σποδῶ

994 ναυκληρεῖς L: ἐναυκλήρεις Valckenaer.
κυρεῖς. Blaydes, νῦν ἀκμῆς ἐπὶ ξυροῦ.

996 τύχης] Semitelos conject.
998 σημεῖα τῆς ἐμῆς γ: τῆς ἐμῆς σημεῖα L

993 ε. οὐκ οὖν...γε: cp. 321 n.—δι' ὀρθῆς, sc. ὁδοῦ. A rare instance of the fem. adj. in such a phrase with διὰ, which regularly takes a subst. (742 n.); but it follows the analogy of the freq. phrases with ἐκ, as ἐξ εὐθείας: Tr. 395 ἐκ ταχείας, 727 ἐξ ἐκουσίας: Thuc. 3. 92 ἐκ καινῆς: Her. 5. 116 ἐκ νέης, 6. 85 ἐξ ὑστέρης, 8. 6 ἐκ τῆς ἀντίης, etc.—ἐναυκλήρεις is right. The seer hopes, indeed, that the mischief can still be repaired (1025 ff.), but he thinks that Creon has made a disastrous mistake (1015). He could hardly say, then, δι' ὀρθῆς...ναυκληρεῖς. Creon has only just become king; but he had formerly been regent for some years (cp. O. T. 1418). Aesch. has the verb in this fig. sense (Th. 652). Cp. 167 ὥρθου: O. T. 104 ἀπειθύνειν: ib. 923 κυβερνήτην.

995 πεπονθὼς ὀνήσιμα, ἔχω μαρτυρεῖν (πεπονθέναι). We could say, μαρτυρῶ σοι εὐεργετήσαντι (like σύνουδα): but less well, μαρτυρῶ εὖ πεπονθὼς. Cp. O. C. 1128 εἰδὼς δ' ἀμύνω τοῖσδε τοῖς λόγοις τάδε, with like emphasis on the partic., 'I have felt these benefits which I thus requite.'

996 φρόνει βεβώς, bethink thee that thou art placed. O. C. 1358 ἐν πῶψ | ... βεβηκώς, n. Il. 10. 173 νῦν γὰρ δὴ πάντεσσιν ἐπὶ ξυροῦ ἵσταται ἀκμῆς, | ἥ μάλα λυγρὸς ὀλεθρὸς Ἀχαιοῖς, ἧ βιώναι. Eur.

H. F. 630 ὡδ' ἐβητ' ἐπὶ ξυροῦ; Helen. 897 ἐπ' ἀκμῆς εἰμὶ καθ'αυτὸν ἰδεῖν.—τύχης, interpreting ξυροῦ, adds dignity and solemnity to the phrase.

997 ὡς, exclamatory. El. 1112 τί δ' ἔστιν, ὦ ξέν'; ὡς μ' ὑπέρχεται φόβος.

998 ε. θᾶκον. Paus. (9. 16. 1) saw at Thebes, near the temple of Zeus Ammon, οἰωνοσκοπεῖον...Τερεστῖον καλούμενον. Near it was a shrine of Τύχης.—λιμὴν, a place to which the birds came: schol. ὁρμος καὶ ἔδρα, ὅπου πάντα τὰ ὄρνεα προσέρχονται. Cp. Eur. Or. 1077 καὶ δῶμα πατρὸς καὶ μέγας πλούτου λιμὴν ('receptacle'): Aesch. applied the same phrase to Persia (Pers. 250). Omens were taken, not only from the flight of birds, but also from the positions in which they settled,—from their sounds,—and from their mode of feeding. The λιμὴν means a place to which they were lured by food, so that their συνεδρία (Aesch. P. V. 492), and the other signs, could be noted. Cp. Arist. H. A. 9. 1 ὅθεν καὶ τὰς διεδρίας καὶ τὰς συνεδρίας οἱ μάντιες λαμβάνουσι, διέδρα μὲν τὰ πολέμια τιθέσθαι, σύνεδρα δὲ τὰ εἰρηνοῦντα πρὸς ἀλλήλα.—Herwerden conjectures οὐρανοῦ λιμὴν, understanding a space of sky chosen as a field of augural observation (templum).

1001 π. κακῶ, ill-omened (O. C. 1433).

CR. Indeed, it has not been my wont to slight thy counsel.

TE. Therefore didst thou steer our city's course aright.

CR. I have felt, and can attest, thy benefits.

TE. Mark that now, once more, thou standest on fate's fine edge.

CR. What means this? How I shudder at thy message!

TE. Thou wilt learn, when thou hearest the warnings of mine art. As I took my place on mine old seat of augury, where all birds have been wont to gather within my ken, I heard a strange voice among them; they were screaming with dire, feverish rage, that drowned their language in a jargon; and I knew that they were rending each other with their talons, murderously; the whirr of wings told no doubtful tale.

Forthwith, in fear, I essayed burnt-sacrifice on a duly kindled altar: but from my offerings the Fire-god showed no flame;

(cp. comment. on 106). 999 ὀρνιθοσκοπόν] Nauck conject. οἰωνοσκοπόν.
1000 οἰωνοῦ] Herwerden conject. οὐρανοῦ. 1002 Wecklein conject.
βεβαρβαρωμένως: Usener, βεβαρβαρωμένα.

—οἰστρον, 'gad-fly,' then fig., 'rage,' a word which often suggests divine stimulation: as Heracles asks, ποῦ δ' οἰστρος ἡμᾶς ἔλαβε; (Eur. *H. F.* 1144).—κλάζοντας, since φθόγγον ὀρνίθων=ὀρνίθας φθεγγόμενους: *Il.* 17. 755 τῶν δ' ὥστε ψαρῶν νέφος ἔρχεται ἢ κολοῖων | οὐλον κεκλήγοντες: *Od.* 12. 181 ἀλλ' ὅτε τόσσον ἀπῆν (sc. ἡ νῆς) ὅσσον τε γέγωνε βοῆσας, | βίμφα διώκοντες.—βεβαρβαρωμένω. To the seer, the voices of birds were usually εἰσημοί (1021). Conversely the sound of a strange language is likened to the twittering of birds: Her. 2. 57 ἕως δὲ ἐβαρβάριζε (ἡ γυνή), ὀρνίθος τρόπον ἐδόκεε σφί φθέγγεσθαι. Aesch. used χελιδονίζειν as=βαρβαρίζω (fr. 440, cp. *Ag.* 1050).

1003 ἐν χηλαῖσιν, 'with' them: 764 n. —φοναῖς, an adverbial dat. of manner, 'murderously.' Cp. *O. C.* 1318 εὐχεται κατασκαφῇ | Καπανεὺς τὸ Θήβης ἄστυ δρώσῃ πυρί, where the first dat. is one of manner, like φοναῖς here, and the second (instrumental) answers to ἐν χηλαῖσιν. Elsewhere the Attic use of the subst. is limited to the phrase ἐν φοναῖς (696 n.). The Schol. has φοναῖς· ταῖς αἰμακτικαῖς: as though it were from an adj. φονός. So some recent edd. take it. Such an adj. could have come from the rt. φεν, but there is no trace of it.

1005 The feuds and friendships of birds (ἐχθραὶ τε καὶ στέργηθρα Aesch. *P. V.* 492) were among the signs noted by augurs. In this case there was a vague

omen of bloodshed (φοναῖς), but no clear sign. The seer now sought further light by another mode of divination.—ἐμπύρων, sc. ἱερῶν, burnt-sacrifice; where the omen was given by the manner in which the fire dealt with the offering. Eur. *Suppl.* 155 μάντεϊς δ' ἐπῆλθε, ἐμπύρων τ' εἶδες φλόγα; *Phoen.* 954 ἐμπύρω χρήται τέχνη. *J. T.* 16 εἰς ἐμπυρ' ἦλθε (had recourse to). This was ἡ δι' ἐμπύρων μαντεία, *ignisprae-sium*, while ἱεροσκοπία=*haruspicia*, divination by inspecting entrails. In Aesch. *P. V.*, 488—499, vv. 488—492 concern ὀρνιθομαντεία: vv. 493—5, ἱεροσκοπία: and vv. 496—9, ἐμπυρα.—ἐγευόμην, proceeded to make trial of: *Tr.* 1101 μύχθων μυρίων ἐγευσάμην: Plat. *Rep.* 475 C παντὸς μαθήματος γεύεσθαι.

1006 παμφλέκτοισι, fully kindled. Fuel was placed around the offerings on the altar, and ignited at several points. The epithet marks that the failure of the rite was not due to any negligence.—θυμάτων. The offering consisted of thigh-bones cut from a sheep (or ox), with some of the flesh adhering to them, and wrapped round with a double covering of fat. On the top of these thigh-bones were laid parts of the victim's intestines (σπλάγχνα), including the gall-bladder (χολή).

1007 Ἡφαίστος=πῦρ (n. on 120 ff.). It was a good sign if the fire at once seized on the offering, and blazed up in clear flames (Apoll. *Rhod.* 1. 436 σέλας... | πάντοσε λαμπόμενον θυνέν ἀπο). It was

μυδῶσα κηκὶς μηρίων ἐτήκετο
 κᾶτυφε κᾶνέπτυνε, καὶ μετάρσιοι
 χολαὶ διεσπείροντο, καὶ καταρρνεῖς
 1010
 μηροὶ καλυπτῆς ἐξέκειντο πιμελῆς.
 τοιαῦτα παιδὸς τοῦδ' ἐμάνθανον πάρα
 φθίνοντ' ἀσήμεων ὀργίων μαντεύματα.
 ἐμοὶ γὰρ οὗτος ἡγεμῶν, ἀλλοις δ' ἐγώ.
 καὶ ταῦτα τῆς σῆς ἐκ φρενὸς νοσεῖ πόλις. 1015

1018 φθίνοντ'] Wecklein conject. φανέντ': Semitelos φανέντα, with Nauck's
 σεμνῶν for ἀσήμεων.—μαντεύματα] Nauck μαγεύματα: M. Schmidt λατρεύματα.

a bad sign, if the fire was smothered in smoke, or played feebly around the flesh without consuming it. See Eur. *Ph.* 1255 μάντεϊ δὲ μῆλ' ἔσφαζον, ἐμπύρουι τ' ἀκμάς | ῥήξει τ' ἐνώμων, ὑγρότητ' ἐναντίαν, | ἀκραν τε λαμπάδ', ἣ δυνὸν δρῶντος ἔχει, | νλ- κης τε σῆμα καὶ τὸ τῶν ἡσσωμένων: the seers 'were watching for points of flame, or for breaks in it,—such flickering as portends evil'; i.e., they were watching to see whether it would blaze up or die down. The ἀκρα λαμπάς is prob. the highest point of the fire, which, if towards the right side, meant victory; if towards the left, defeat. So Statius, *Theb.* 10. 599, where Teiresias offers ἔμπυρα, and his daughter reports the signs to him (as the *païs* does here): *Sanguineos flammarum apices* (=ἐμπύρους ἀκμάς) *geminumque per aras* | *Ignem, et clara tamen mediae fastigia lucis* (=ἀκραν λαμπάδα) | *Orta docet: tunc in speciem serpentis inanem* | *Ancipiti gyro volvi* ('as if creeping on its way without an aim, the fire played timidly around the offering'). In Seneca *Oed.* 307 Teiresias asks, *Quid flamma? Larga iamne comprehendit dapes?* | *Utrumne clarus ignis et nitidus stetit*, | *Rectusque purum verticem caelo tulit*, | *An latera circum serpit incertus viae*, | *Et fluctuante turbidus fumo labat?*

1008 f. The fat wrapped about the thigh-bones ought to have caught fire, when the flesh on the bones would have been burned, and the bones themselves calcined. But here there was no flame; the kindled fuel lay in smouldering embers (σποδός). The heat caused a fatty moisture to exude from the covering of the thigh-bones. Trickling forth on the embers, this moisture emitted smoke, and sputtered as it threw particles

of the fat upwards. The gall-bladder, too, which lay on the top of the thigh-bones, instead of catching fire, was gradually inflated by the heat, till it burst, scattering the gall into the air. And now the melting of the fat which covered the thigh-bones had gone so far that it was no longer a covering, but merely a liquid that was streaming off them, while they themselves were left naked and intact. So utterly had the gods refused the offering.

μυδῶσα: cp. 410: *O. T.* 1278 φόνου μυδῶσας σταγόνas.—κηκὶς μηρίων, a moisture exuding from them. For *μηρία* see on 1011. Cp. Aesch. *Cho.* 268 ἐν κηκίδι πισσῆρει φλογός, pitchy ooze of flame, i.e., the funeral-fire of pine-wood from which pitch oozes. We might perh. join *μηρίων ἐτήκετο*, 'was distilled from them': but the other constr. is simpler, and *τήκεσθαί τινος* is not found elsewhere.—ἐτήκετο here=exuded: it goes with ἐπὶ σποδῶ (the embers of the fuel placed around the offering).—ἀνέπτυνε, as particles of the fat crackled and were tossed upward on contact with the smouldering fire.

1010 χολαί. Arist. always uses the sing. *χολή* for the gall-bladder. In Plat. *Tim.* 82 ε χολάς='kinds of bile,' the *χολῆς εἶδη* of 83 c. Here there was a metrical motive (διεσπείροντο) for the plur., which denotes not merely the gall-bladder, but also the gall dispersed from it. The gall-bladder, and the lobe of the liver, afforded omens, by colour and form, in *λεροσκοπία* (1005 n.): Aesch. *P. V.* 495 χολῆς λοβὸν τε ποικίλην εὐμορφίαν: cp. Eur. *El.* 827 ff. But here, in *ἔμπυρα*, the *χολή* was simply a part of the burnt-offering,—added to the *μηρία*, because otherwise associated with divina-

a dank moisture, oozing from the thigh-flesh, trickled forth upon the embers, and smoked, and sputtered; the gall was scattered to the air; and the streaming thighs lay bared of the fat that had been wrapped round them.

Such was the failure of the rites by which I vainly asked a sign, as from this boy I learned; for he is my guide, as I am guide to others. And 'tis thy counsel that hath brought this sickness on our state.

1015 ταῦτα had been omitted in L, but the first hand has added it above the line.

tion. Cp. the unknown poet in Clemens Alex. *Strom.* p. 851 (it is vain to think that the gods rejoice) δὲ δὴν δόρκων καὶ χολῆς πυρομένης. So, too, Menander *ap.* Athen. 146 E οἱ δὲ τὴν δόφον ἄκραν καὶ τὴν χολὴν δὲ τὰ ῥ' ἄβρωτα τοῖς θεοῖς ἐπιθέτοντες αὐτοὶ τὰλλα καταπίνοισ' ἄελ.

καταρρεῖς, running down, dripping, with the fat which was melting off them: Schol. καταρρέμενοι, καθυγραυνόμενοι. This use of the adj. is parallel with a frequent use of the verb, as Eur. *Trö.* 15 θεῶν ἀνάκτορα | φόνῳ καταρρεῖ: *Il.* 8. 65 ῥέε δ' αἵματι γαῖα: Eur. *Bacch.* 142 ῥεῖ δὲ γάλακτι πέδον, etc.—καταρρεῖς could also mean, 'slipping down'; but it does not appear that the *μηροί* were displaced; they were merely bared.

1011 *μηροί*=*μηρίων* in 1008,—thigh-bones, with some flesh on them. *μηρός* is the ordinary word for 'thigh.' *μηρία* was the sacrificial word, denoting thigh-bones, with so much flesh as the sacrificer chose to leave upon them. The tendency to give the gods more bone than meat is noticed by the poets quoted on v. 1010 (δὲ δὴν δόρκων—δὲ τὰ ἄβρωτα), and by Hes. *Th.* 556 (where men offer δὲ τὰ λευκά to the gods),—as it is implied in the story there told, of Prometheus giving the worst parts of the ox to Zeus, and keeping the best for men. Since the bone was an essential part of the offering, *μηρία* cannot be merely, 'slices cut from the thighs.' In the Homeric phrase, κατὰ πλοῖνα *μηρία* καλεῖν, the word means, like *μηροί* here, thigh-bones wrapped in fat, the *κνίστη*... *κῶλα* *συγκαλυπτά* of Aesch. *P. V.* 496. In *Od.* 3. 456 ἐκ *μηρία* τάμων | πάντα κατὰ μοῖραν, the phrase is equiv. to the *μηροῖς* ἐξέταμον of the *Il.* (1. 460 etc.); i.e., *μηρία* includes the bones. Only one ox is there in question, but πάντα='completely.' The Hom. *μήρα*=*μηρία* (*Il.*

1. 464).—καλυπτῆς='which had been wrapped round them'; cp. *Il.* 21. 321 τόσσην οἱ ἄσιν καθόπερθε καλύψω, 'so thick a covering of silt will I lay on him.' This is better than to make the adj. active, 'covering,' like *μεμπτός*, 'blaming' (*Tr.* 446: cp. *O. T.* 969 n.). —*πιμαλῆς* (*πίων*), prop., soft fat (*adeps*), as dist. from *στέαρ*, stiff fat, tallow (*sebum*). The fat was laid in a double layer round the *μηρία*: *Il.* 1. 460 *μηροῖς* τ' ἐξέταμον κατὰ τε *κνίστη* ἐκάλυψαν, | *δίπτυχα* ποιήσαντες. So human bones are wrapped *δίπτακι* *δημῷ*, *Il.* 23. 243.—ἐξέκειντο, lay outside of, i.e., had been bared of, the fat.

1012 εἰ τοιαῦτα, adverbially with *φθίνοντα*: cp. 848 *οἶα* n.—*ὀργίων* *μαντεύματα*, 'oracles derived from rites,'—the predictions which he could have made if the rites had given him a sign. They gave none; and so his hopes of reading the future came to nought (*φθίνοντα*: cp. *O. T.* 906 *φθίνοντα*... | *θέσφατα*). Cp. *Tr.* 765 (where Heracles offers burnt sacrifice) *ὅπως δὲ σεμνῶν ὀργίων ἔδαλετο* | *φλῆξε* *αἵματηρά*.—*ἀσήμων*, not giving the *φλογωπά* *σημάτα* (Aesch. *P. V.* 498) which burnt offerings can yield. Such signs might be good or evil, according to the aspects of the fire (cp. 1007 n.). But here the fire had refused to burn at all. Like the birds, these rites also had left him without any definite sign—though with a strengthened presentiment of evil.

1014 ἡγεμών. Cp. Statius *Theb.* 10. 603: the daughter of Teiresias describes the omens to him, *patriasque illuminat umbras*.

1015 ἐκ, of cause, as *O. C.* 620 ἐκ *συμκροῦ* λόγου. Cp. 957, 973.—*φρονέας*, counsel, as 993.—*νοστέ*, i.e., has incurred a *μίασμα*: cp. 1141.

ΣΟΦΟΚΛΕΟΥΣ

βωμοὶ γὰρ ἡμῖν ἐσχάrai τε παντελεῖς
 πλήρεις ὑπ' οἰωνῶν τε καὶ κυνῶν βορᾶς
 τοῦ δυσμόρου πεπτῶτος Οἰδίπου γόνου.
 κῆτ' οὐ δέχονται θυστάδας λιτὰς ἐτι
 θεοὶ παρ' ἡμῶν οὐδὲ μηρίων φλόγα, 1020
 οὐδ' ὄρνις εὐσήμους ἀπορροιβδεῖ βοάς,
 ἀνδροφθόρου βεβρώτες αἵματος λίπος.
 ταῦτ' οὖν, τέκνον, φρόνησον. ἀνθρώποισι γὰρ
 τοῖς πᾶσι κοινόν ἐστι τοῦ ξαμαρτάνειν·
 ἐπεὶ δ' ἀμάρτη, κείνος οὐκέτ' ἐστ' ἀνὴρ 1025
 ἄβουλος οὐδ' ἀνολβος, ὅστις ἐς κακὸν
 πεσὼν ἀκεῖται μηδ' ἀκίνητος πέλει.
 αὐθαδία τοι σκαιότητ' ὀφλισκάνει
 ἀλλ' εἴκε τῷ θανόντι, μηδ' ὀλωλότα

1016 f. παντελεῖς] In L εἰ has been made from η: over which εἰ had been written. So in 1017 πλήρεις from πλήρης. 1021 εὐσήμους] In L there has been an erasure of two (or three) letters after εὐ. Nauck conj. οὐδ' αἰσίους ραιβδοῦσαν ὄρνιθες βοάς. 1022 λίπος] Blomfield conject. λίπος.—Blaydes proposes (inter alia) ἀνδρ. βεβρώτα σώματος λίπος, with ὄρνις in 1021. 1025 ἀμάρτη L:

1016 βωμοί, the public altars of the gods, usu. raised on a base (κρηπίς) with steps (cp. 854, O. T. 182).—ἐσχάrai, portable braziers, used in private houses either for sacrifice to household deities (esp. Ἑστία), or for purposes of cooking. Harpocration s.v. quotes Ammonius of Lamprae (an Attic writer of the 1st cent. A.D., who left a treatise Περὶ βωμῶν καὶ θυσιῶν):—ἐσχάραν φησὶ καλεῖσθαι τὴν μὴ ἔχουσαν ὄψος, ἀλλ' ἐπὶ γῆς ἰδρυμένην. It stood on four legs, instead of having a pedestal like the βωμός (Ross *Inscr.* 3. 52 ἐσχάραν τετράποδον). It was used in sacrifice to the ἥρωες, who, not being θεοί, had no claim to βωμοί: Pollux 1. 8 ἐσχάρα δ' ἰδικῶς φοκεῖ ὀνομάσθαι, ἐφ' ἣς τοῖς ἥρωσιν ἀποθύομεν.—παντελεῖς, in their full tale, 'one and all.' So ὀλόκληροι or ὀλοσχερεῖς could be used, where the notion was that of a total to which no unit was lacking.—Not, 'receiving ἱερὰ τέλεια'; nor, 'serving for all rites' (τέλη).

1017 f. πλήρεις (εἰσὶν) are defiled, ὑπ' οἰων. κ. κυνῶν, by birds and dogs, βορᾶς τοῦ...Οἰδ. γόνου, with their food, (torn) from the son of Oed. This sense of πλήρης belongs also to πλέως and μεστός, but esp. to ἀνάπλεως, as to ἀνα-πλήρημι. The fig. sense of πλήρης might

here allow us to take ὑπό with βορᾶς, but it goes more naturally with the agents. For the gen. γόνου, describing the source or material of the βορᾶ, cp. Aesch. Ag. 1220 κρεῶν...οἰκέας βορᾶς, food supplied by their own flesh (οἰκέας instead of οἰκέων: cp. above, 793). δυσμόρου, adverbially with πεπτῶτος, instead of δυσμόρως: cp. 823 λυγροτάταν ὀλέσθαι, n.—Two other constructions are possible. (1) τοῦ...γόνου in appos. with βορᾶς: 'their food,—viz., the son': cp. 1040 βορὰν | φέρειν νιν. But this seems forced, when the reference is to dispersed morsels of his flesh. (2) τοῦ...γόνου as gen. absol., 'as,' or 'since,' he has fallen. Such a gen. absol., however, ought here to express, not, 'as he has fallen,' but, 'as he has been left unburied.'

1019 κῆτ', 'and then,' here='and so.' It usually means, 'and after that,' i.e., 'and nevertheless' (O. C. 418).—θυστάδας, accompanying sacrifice: Aesch. Theb. 269 Ἑλληνικὸν νόμισμα θυστάδος βοῆς. Cp. Il. 9. 499 καὶ μὲν τοὺς (the gods) θνέεσσι καὶ εὐχολῆς ἀγαῆσιν | λοιβῇ τε κνίσῃ τε παρατρικῶσ' ἀνθρώποι | λισσομένοισι.

1021 f. ὄρνις, as Il. 24. 219; El. 149; Eur. H. F. 72, fr. 637; Ar. Av

For the altars of our city and of our hearths have been tainted, one and all, by birds and dogs, with carrion from the hapless corpse, the son of Oedipus: and therefore the gods no more accept prayer and sacrifice at our hands, or the flame of meat-offering; nor doth any bird give a clear sign by its shrill cry, for they have tasted the fatness of a slain man's blood.

Think, then, on these things, my son. All men are liable to err; but when an error hath been made, that man is no longer witless or unblest who heals the ill into which he hath fallen, and remains not stubborn. Self-will, we know, incurs the charge of folly. Nay, allow the claim of the dead; stab not the

ἀμάρτοι γ.—οὐκ ἔστ' L: οὐκέτ' ἔστ' γ. 1027 ἀκείται MSS. ἀκῆται Wunder.—ἀνήκτος L: ἀκίνητος γ. Blaydes conject. ἀνίκητος or ἀνίστατος: M. Schmidt, ἀνῆκεστος.—πέλει L, with η written above by the first hand. 1029 τῷ θανόντι:] Heimssoeth conject. τῷ δέοντι: Nauck, τῷ φρενοῦντι: Wecklein, νοουθετοῦντι:

168 (*v. l.* τίς ὄρνις οὗτος, a quotation from tragedy: *v. l.* τίς οὗτος ὄρνις;). But ὄρνις (Eur. *Bacch.* 1364, Ar. *Av.* 833, etc.) is said to have been normal in Attic.—The ruggedness of the rhythm gives a certain impressive slowness, perhaps purposed. When an iambic verse has no caesura in the 3rd or in the 4th foot, it almost always has the 'quasi-caesura' (elision) after the 3rd foot (as if εὐσήμους were εὐφήμους). For other exceptions, cp. *Ai.* 1091 Μενέλαε, μὴ γνῶμας ὑποστήσας σοφάς: *Ph.* 101, 1064, 1369: Aesch. *Pers.* 509 Θρήκην περάσαντες μύγισ πολλῷ πόνῳ.—εὐσήμους: cp. on 1002.—βεβρωτες, as if πάντες ὄρνιθες σιγῶσι had preceded. Cp. *Her.* 1. 87 ὡς ὥρα πάντα μὲν ἄνδρα σβεννύντα τὸ πῦρ, δυναμένους δὲ οὐκέτι καταλαβεῖν.—ἀνδροφθόρου. ἀνδροφθόρον αἶμα=ἀνδρὸς ἐφαρμένον αἶμα: cp. *Ph.* 208 αὐδὰ τρυσάνωρ: *O. C.* 711, n. on αὐχμα εὐίππον.

1025 εἰ ἐπεί, instead of ἐπὶ, with subjunct.: *O. C.* 1225. The subject to ἀμάρτη (ἀνὴρ, or τις) is quickly supplied by the next clause.—ἀνολβος, of folly, as *Ai.* 1156: so δύσποτος, *O. T.* 888.

1027 ἀκείται. *Il.* 13. 115 ἀλλ' ἀκείω-μεθα θάσσον' ἀκεσταί τοι φρένες ἐσθλῶν.—ἀκίνητος: cp. *O. T.* 336 ἀεγκτος. Plat. *Tim.* 51 E τὸ μὲν αἶε μετὰ ἀληθοῦς λόγου, τὸ δὲ ἄλογον· καὶ τὸ μὲν ἀκίνητον πειθοί, τὸ δὲ μεταπεισθόν. *Il.* 15. 203 ἥ τι μεταστρέψεις; στρεπταί μὲν τε φρένες ἐσθλῶν.

1028 αὐθαδία (poet. for αὐθάδεια), self-will, incurs the reproach of σκαϊότης (for ἐφελισκάνη cp. 470). As δεξιός is a

quick-witted man, of flexible and receptive mind, so σκαϊός is one whose mental clumsiness makes him unapt to learn. σκαϊότης, 'ineptitude,' is often associated with ignorance and with inaccessibility to new ideas. Cp. Plat. *Rep.* 411 E; one who omits to cultivate his mind acts βίᾳ...καὶ ἀγρίότητι, ὥσπερ θηρίον..., καὶ ἐν ἀμαθίᾳ καὶ σκαϊότητι μετὰ ἀρρυθμίας τε καὶ ἀχαριστίας ζῇ. *Lys.* or. 10 § 15 ἡγοῦμαι...τοῦτον...ὁδῶ σκαίων εἶναι ὥστε οὐ δύνασθαι μαθεῖν τὰ λεγόμενα. Ar. *Vesp.* 1183 ὦ σκαῖε κἀπαλδευτε. So here σκαϊότης expresses a stupidity that is deaf to remonstrance.

1029 εἰ ἐκίε τῷ θανόντι, 'make a concession to the dead,' i.e., give him the burial rites which are his due. It is not as if he were a living foe, and prowess (ἀλκή) could be shown by resisting his claim. The words τῷ θανόντι have been groundlessly suspected (see cr. n.).—κέντα, stab. Cp. the scene in the *Iliad* where the Greeks prick Hector's corpse with their swords; *Il.* 22. 371 οὐδ' ἄρα οἱ τις ἀνουτήρι γε παρέστη: and *ib.* 24. 421. For κεντεῖν of cowardly or treacherous wounding, cp. *Ai.* 1244 ἡμᾶς ἡ κακοῖς βαλεῖτε που | ἢ σὺν δόλῳ κεντήσεθ' οἱ λελειμμένοι.—ἐπικτανεῖν, 'slay anew.' In comp. with verbs of killing, ἐπὶ usu.= either 'in addition' (*O. C.* 1733 ἐπεπάρμην, n.), or 'over' a grave, etc., as usu. ἐπισφάττειν: but cp. 1288: Diog. Laert. 2. 17 § 135 (Menedemus) Βίωνος...ἐπιμελῶς κατατρέχοντος τῶν μάντεων νεκροῦς αὐτὸς ἐπισφάττειν ἔλεγε. Cp. *Ph.* 946 ἐναιρων νεκρῶν.

ΚΕΙΤΕΙ. τίς ἀλήκῃ τὸν θανόντ' ἐπικτανεῖν; 1030

εὖ σοι φρονήσας εὖ λέγω· τὸ μανθάνειν δ' ἡδιστον εὖ λέγοντος, εἰ κέρδος λέγοι ^{ἔρεε}

ΚΡ. ὦ πρέσβυ, πάντες ὥστε τοξόται σκοποῦ
τοξεύετ' ἀνδρὸς τοῦδε, κούδ' ἐμαντικῆς 1035

ἄπρακτος ὑμῖν εἰμι, τῶν δ' ὑπαὶ γένους
ἐξημπόλημαι κάμπεφόρτισμαι πάλαι.

κερδαίνειτ', ἐμπολάτε τὰπὸ Σάρδεων
ἤλεκτρον, εἰ βούλεσθε, καὶ τὸν Ἰνδικὸν
χρυσόν· τάφω δ' ἐκείνον οὐχὶ κρύψετε,
οὐδ' εἰ θέλουσ' οἱ Ζηνὸς αἰετοὶ βορὰν 1040

Semitelos, θεσπίζοντι. 1030 ἐπικτανεῖν] The first hand in L had inadvertently written some other and longer word beginning with ἐπι-. κτανεῖν is in an erasure, which extends beyond it to the space of four or five letters. 1031 εἰ μανθάνειν | δ' ἡδιστον L. 1034 εἰ κούδ' ἐμαντικῆς | ἄπρακτος ὑμῖν εἰμι τῶν δ' ὑπαὶ γένους MSS. (ὑμῖν L). See comment. 1036 κάμπεφόρτισμαι L, with κ written above μ by an early hand. The later MSS. are divided between κάμ- and κάκ-: A has the latter. 1037 τὰ προ σάρδεων L, with δν above τὰ from the first

1031 εἰ φρονήσας, having conceived kindly thoughts; a very rare use of the aor. part. in this sense, instead of εὖ φρονῶν. The aor. part. of φρονέω usu. means, (1) 'having come to a sound mind,' O. T. 649, and so Isocr. or. 8. § 141, εὖ φρονήσαντας: (2) 'having formed a project,' as Her. 1. 145: (3) in the phrase τῶνδ' (or τὰ αὐτὰ) φρονήσαντες, 'having come to an agreement,' Her. 1. 60, 5. 72.—μανθάνειν δ': for the elision (ἐπισυναλοιφή) see O. T. 29 n.: and cp. above, 350.—εἰ...λέγοι: for the optative in the γνώμη, see 666 n. With ἡδιστον we supply ἐστὶ, as in O. T. 315.

1033 ὥστε=ὥς: O. C. 343.—σκοποῦ, sc. τοξεύουσι: the gen. as with στοχάζομαι: so II. 4. 100 ὁσπευσον Μενελάου: 14. 402 Αἰαντος δὲ πρῶτος ἀκόντισε. Cp. 241.

1034 εἰ κούδ' ἐμαντικῆς κ.τ.λ.: not even by seer-craft do ye leave me unatempted: in your plots against me ye resort even to seer-craft. Two points in this phrase are notable. (1) ἄπρακτος = 'not worked,' in the sense of, 'not plotted against.' πράσσειν oft. = 'to intrigue'; and 'to intrigue against one' might be expressed by πράσσειν περὶ τινος, or ἐπὶ τινι, though ἐπιβουλεύω τινι is the usu. phrase. But, while ἐπιβουλεύομαι had a personal pass. use ('to be plotted against'), we could not say πράσσονται,

'they are the objects of an intrigue.' ἄπρακτος is therefore bolder than its prose equivalent, ἀνεπιβουλεύτος. Still, for poetry, it seems possible. (2) μαντικῆς. Such a gen., joined to a verbal adj. with a privative, more often denotes the agent, answering to a gen. with ὑπὸ after a pass. verb, or to the subject of an act. verb: cp. 847: Τν. 685 ἀκτίσος...ἀθικτον (untouched by the ray). Here, the instrument, μαντικῆ, is, in fact, personified as the agent: i.e., μαντικῆς does not correspond to the instrum. dat. in καὶ μαντικῇ πράσσετε περὶ ἐμοῦ, but to the nom. in καὶ μαντικῇ πράσσει περὶ ἐμοῦ ὑμῖν (ye have even seer-craft practising on me). An easier reading would be μαντικῇ. The instrumental dat. is often retained with the negative verbal; as Plat. Symp. 219 Ε χρήμασι...μᾶλλον ἀτρωτος ἢ σιδήρῳ: fr. com. anon. 52 ἀνεπιβουλεύτου φθόνῳ. But poetical usage seems to warrant μαντικῆς.—The conjecture ἄπραστος (see Appendix) would forestall the taunt which now forms the climax, ἐξημπόλημαι.

τῶν δ' ὑπαὶ γένους, 'by the tribe of those men.'—the μάντις implied in μαντικῆς. Creon, though he addresses Teiresias, is speaking as much to the Chorus as to him. If we read τῶν (without δ'), as relative, it would naturally

fallen; what prowess is it to slay the slain anew? I have sought thy good, and for thy good I speak: and never is it sweeter to learn from a good counsellor than when he counsels for thine own gain.

CR. Old man, ye all shoot your shafts at me, as archers at the butts;—ye must needs practise on me with seer-craft also;—aye, the seer-tribe hath long trafficked in me, and made me their merchandise. Gain your gains, drive your trade, if ye list, in the silver-gold of Sardis and the gold of India; but ye shall not hide that man in the grave,—no, though the eagles of Zeus should

hand. Notwithstanding the space after *προ*, the scribe may have meant *προ-σάρδων* to be one word, as it is in the lemma of the schol. But it is also possible that he merely forgot to accent *πρό*. Some of the later MSS. have *τὸν πρό σάρδων* (as Vat.), others *τὸν πρὸς σάρδων* (as A). Eustathius (p. 368. 30, 1483. 27) reads *τὸν πρὸς Σάρδων*, which Brunck gave. Musgrave defended *τὸν πρό Σάρδων*. Blaydes and Nauck restored *τὰπὸ Σάρδων*. 1088 βούλεσθε made from βούλεσθαι L. 1040 οὐδ' εἰ] οὐ δὴ L.

refer to *ὑμῖν*: it could hardly refer to *μαντικῆς*. The conjecture of Semitelos, *μαντικοῖς*, would then be attractive. But such a substitute for *μάντεσι* would be very strange. And, if we keep L's *τῶν δ'*, the scornful demonstrative sufficiently interprets the reference to *μάντεσι*.—*ἐπαί* in trimeters, as *El.* 711: Aesch. *Ag.* 892, 944, *Eum.* 417.—*γίνους*: cp. 1055.—For other views of the passage, see Appendix.

1086 ἐξηπόλημαι. Creon means: 'The Thebans have bribed Teiresias to frighten me. He has taken their money. In return, he is to deliver me into their hands. I am like a piece of merchandise which has been sold for export, and put on board the buyer's ship.' Cp. 1063. Her. 1. 1 ἐξεμπολημένων (Ion.) σφί σχεδὸν πάντων, when they had sold off almost everything.—Neither *ἐμφορτίζομαι* nor *ἐκφορτίζομαι* occurs elsewhere, except that an old glossary (cited by Dind.) gives *ἐξεφορτίσατο, exoneravit* ('unladen'). In later Greek we find *ἐμφορτοῦσθαι ναῦν, ἐμφορτος*, and *ἐκφορτοῦν* (both act. and midd.). Here, *ἐμπεφορτίσμαι*, the reading of the first hand in L, marks the completion of the sale by the delivery of the goods. The Schol. quotes Callimachus (fr. 519), *ἐποιήσαντό με φόρτον*.—The correction in L, *ἐκπεφορτίσμαι*, is far inferior. It would mean, 'unladen (as a cargo) from a ship': not, 'made into a cargo,' nor, 'exported as a cargo.'—In *Tr.* 537 there is a like association of *ἐμπόλημα* and *φόρτος* (though the passage is not other-

wise similar). Cp. Shaks. *Com. Err.* 3. 1. 72 'It would make a man mad as a buck, to be so bought and sold.'

1087 *ε* τὰπὸ Σάρδων ἤλεκτρον: electron, or silver-gold, from the gold-mines of Tmolus in Lydia, the range s. of Sardis. Croesus dedicated at Delphi a lion of refined gold (*χρυσὸς ἀπεφθός*), standing on a pedestal formed by 117 half-plinths, or ingots, of gold,—four being of refined gold, and the rest of this electron, or 'white gold' (*λευκὸς χρυσός*); Her. 1. 50. The celebrity of this *ἀνάθημα* in Greece helps to explain the poet's phrase. Stein on Her. *l.c.* shows that the ratio of silver to gold in electron was about 3 to 7. Pliny, who makes the ratio only 1 to 4, describes electron both as a natural blend of metals, and as an artificial product (*fit et cura, ... additio argenti*, 33. 80).—Paus. 5. 12 § 7 distinguishes the two senses of *ἤλεκτρον*, (1) silver-gold, (2) amber. The latter is the *ἤλεκτρον* of Herodotus (3. 115), and of *Od.* 15. 460, where a Phoenician brings a golden *ὄρμος*,—*μετὰ δ' ἤλεκτροισιν ἔερτο* ('strung with amber beads').—*τὰπὸ* is a certain correction of L's *τὰ προ* (cr. n.): in class. Greek *ἤλεκτρον* is always neut., as it is in Paus. also.—*Ἰνδικὸν χρυσόν*: Her. 3. 94 speaks of the *Ἰνδοί* as sending Darius an annual tribute of 360 talents in gold dust (*ψήγμα*).

1040 οἱ Ζηνὸς αἰετοί: *Il.* 24. 310 *ὅς τε σοὶ αὐτῷ | φίλτατος οἰωνός, καὶ ἐν κράτος ἐστὶ μέγιστον*. Pind. *P.* 4. 4 (the

φέρειν νιν ἀρπάζοντες ἐς Διὸς θρόνους,
οὐδ' ὥς μίasma τοῦτο μὴ τρέσας ἐγὼ
θάπτειν παρήσω κείνον· ἐδ' γὰρ οἶδ' ὅτι
θεοὺς μαιίνειν οὔτις ἀνθρώπων σθένει.
πίπτουσι δ' ὧ γεραιῇ Τειρεσία, βροτῶν
χοῖ πολλὰ δεινοὶ πτώματ' αἰσχρ', ὅταν λόγους
αἰσχροὺς καλῶς λέγωσι τοῦ κέρδους χάριν.

1045

TE. φεύ·

ἀρ' οἶδεν ἀνθρώπων τις, ἄρα φράζεται

KP. τί χρῆμα; ποῖον τοῦτο πάγκοινον λέγεις;

TE. ὅσῳ κράτιστον κτημάτων εὐβουλία;

1050

KP. ὅσῳ περ, οἶμαι, μὴ φρονεῖν πλείστη βλάβη.

TE. ταῦτ' ἐσὶ σὺ μέντοι τῆς νόσου πλήρης ἔφυς.

KP. οὐ βούλομαι τὸν μάντιν ἀντειπεῖν κακῶς.

TE. καὶ μὴν λέγεις, ψευδῇ με θεσπίζειν λέγων.

KP. τὸ μαντικὸν γὰρ πᾶν φιλάργυρον γένος.

1055

TE. τὸ δ' ἐκ τυράννων αἰσχροκέρδειαν φιλεῖ.

1042 f. ὥς] ὡς L.—τοῦτο μὴ τρέσας] Nauck conject. τοῦτο παρήσας. Blaydes, τοῦτο δὴ τρέσας, if παρήσω be kept: but he gives τοῦτο μὴ τρέσας... παρῶ τῳ (his own conject.). 1046 After αἰσχρ' two letters have been erased in L: the first

Delphian priestess) χρυσέων Διὸς αἰγῶν
πάρεδρος (the golden eagles on the ὀμ-
φαλός). Hor. Carm. 4. 4. 1 *ministrium*
fulminis alitem.

1042 f. οὐδ' ὥς, not even (I say) in that case,—repeating the supposition, οὐδ' ἐλθέλουσ'. Cp. *Il.* 9. 379 ff. οὐδ' ἐλ μοι δεκάκις τε καὶ εικοσάκις τόσα δολη, | ... οὐδέ κεν ὥς ἐτι θυμὸν ἐμὸν πείσει 'Αγαμέμνων. *Od.* 22. 61 ff. οὐδ' ἐλ μοι πατρώϊα πᾶν' ἀποδοῖτε | ... οὐδέ κεν ὥς ἐτι χεῖρας ἐμὰς λήξαιμι φόνιοι.—Attic prose, too, used καὶ ὥς, 'even in that case' (*Thuc.* 1. 44), οὐδ' ὥς (*id.* 1. 132), etc.—παρήσω. οὐ μὴ, with the 2nd pers. fut. ind., prohibits; but with the 1st or 3rd pers. it can be used in emphatic denial, though the aor. subjunct. is more usual: *El.* 1052 οὐ σοι μὴ μεθέξομαι ποτε: see n. on *O. C.* 177. There is no reason, then, for suspecting the text (see cr. n.).

1044 θεοὺς μαιίνειν. Teiresias had said that the altars were defiled (1016). Creon replies that he will not yield, even if birds fly with the carrion up to the very throne of Zeus;—'for no mortal can pollute the gods.' Campbell takes this to be an utterance of scepticism,

like οὐκ ἔφα τις | θεοὺς βροτῶν ἀξιοῦσθαι μέλειν (*Aesch. Ag.* 369),—anticipating the Epicurean conception of gods who are neither pleased nor angered by men.

This view seems to do some injustice to the poet's dramatic psychology. I read the words quite differently. The most orthodox Greek piety held that 'no mortal could pollute the gods.' See, for example, *Eur. H. F.* 1232. Heracles, having recovered sanity after slaying his children, has covered his face, to hide it from the holy light of the sun. Theseus—who is a type of normal εὐσέβεια—makes him uncover, saying,—τί δ'; οὐ μαινεῖς θνητὸς ὢν τὰ τῶν θεῶν. The sun-god cannot be polluted by a mortal. The idea of religious μίasma was that a mortal had contracted some impurity which disqualified him for communion with the gods. The tainting of an altar cut off such communion by bringing uncleanness to the very place where men sought to be cleansed. Creon excitedly imagines a seemingly worse profanation, and then excuses his apparent impiety by a general maxim which all would admit:—'no man can pollute the gods.'

bear the carrion morsels to their Master's throne—no, not for dread of that defilement will I suffer his burial:—for well I know that no mortal can defile the gods.—But, aged Teiresias, the wisest fall with a shameful fall, when they clothe shameful thoughts in fair words, for lucre's sake.

TE. Alas! doth any man know, doth any consider...

CR. Whereof? What general truth dost thou announce?

TE. How precious, above all wealth, is good counsel?

CR. As folly, I think, is the worst mischief.

TE. Yet thou art tainted with that distemper.

CR. I would not answer the seer with a taunt.

TE. But thou dost, in saying that I prophesy falsely.

CR. Well, the prophet-tribe was ever fond of money.

TE. And the race bred of tyrants loves base gain.

hand had written *αίσχρην*.

1049 *χρήμα*] Nauck conject. *γνώμα* or *ῥήμα*.

1051 *πλείστη*] *πλείστη* L, made from *πλήστη*.

1058 *ἀντ' εἰπὲν* L.

1054 *λέγων*] *λέγειν* L, with *ω* written above by the first hand. Cp. *O. T.* 360.

1056 *τὸ δ' ἐκ*] Hartung conject. *τὸ δ' αὖ*: Bischoff and Seyffert, *τὸ δέ γε*.

'The sky-throne of Zeus is still more sacred than his altar on earth: if defilement cannot reach him there, much less here.' The sophism is of the kind with which an honest but stubborn and wrong-headed man might seek to quiet his conscience. Creon reveres Zeus (304): he feels for the majesty of the gods, and refuses to believe that they can honour the wicked (184 ff.). But his religious sense is temporarily confused by his anger.

1046 *πολλά*, adv., = 'very,' with adj.: *O. C.* 1514 n.

1047 *καλῶς*, = *εὐπρεπῶς*, in a bad sense: Eur. *Hipp.* 505 *τῶσχα δ' ἦν λέγης καλῶς*: Thuc. 5. 89 *μετ' ὀνομάτων καλῶν*. So Eur. *Hec.* 1191 *τῶδικ' εὖ λέγειν*: cp. *O. C.* 807.

1048 *ἀρ' οἶδεν* κ.τ.λ. Instead of being angered by Creon's bitter words, Teiresias is communing with the mournful thought which they suggest—the thought of human folly. His sorrowful exclamation here is like his *πάντες γὰρ οὐ φρονεῖν* in the scene with Oedipus (*O. T.* 328).

1049 *τί χρήμα*; Cp. Eur. *Hec.* 754 (Hecuba having said, *ἰκετεύω*,) *Αἴ. τί χρήμα μαστεύουσα*; So oft. in questions, as *Αἴ.* 218, *Ph.* 1231.—*πάγκοινον*, a sneer at the generality of the seer's exordium. What aphorism is this to be? But the seer's thought has a terribly definite point, as Creon is soon to feel (1066).

1050 *ἐ. κτημάτων*: cp. 684.—*δοῦπτε* with superl., as *O. C.* 743 n. By *μὴ φρονεῖν* Creon hints that the seer's cleverness has outrun his prudence (1046).

1052 *νόσον*: cp. 732: *πλήρης*, 1017.

1053 *ἂν ἀνταπείν κακῶς, ἀντί* qualifies the whole phrase: *i.e.*, it means, 'to revile in return,' *ἀντιλοδορεῖν*, as *ἀντιδρῶν κακῶς* (*O. C.* 1191) = *ἀνταδικεῖν*.

1054 *καὶ μήν*, 'and verily,' meaning here, 'and yet,'—the adversative force arising from the contrast between Creon's profession and his practice. Cp. 221.—*λέγεις*, *sc.* *κακῶς τὸν μάντιν*.—For the metre, cp. 44, 502.

1055 *γένος*: 1035. Cp. Eur. *I. A.* 520 *τὸ μαντικὸν πᾶν σπέρμα φιλότιμον κακόν*. *Helan.* 755 (of *μαντική*), *βίον γὰρ ἄλλως δέλεαρ ἠύρεθ' ἰδέε, | κοῦδεις ἐπλούτησ' ἐμπύρουσιν ἀργὸς ὢν*,—*i.e.*, the seer's client is never enriched (though the seer himself is).

1056 *τὸ δ' ἐκ τυράννων*. The text is sound. Instead of saying, 'the race of tyrants' (*i.e.*, all the tyrants who exist), he says, with more rhetorical force, 'the race bred of tyrants,' *i.e.*, the tyrants whose progenitors have also been tyrants. Thus *ἐκ* expresses that the love of 'base gain' is hereditary. For *τύραννος* in the bad sense, see *O. T.* 873 n.—*αἰσχροκέρδεια*: not in the literal sense in which Creon imputed it to his servants (313), but in this, that Creon secures an un-

KP. ἀρ' οἶσθα ταγοὺς ὄντας ἂν λέγῃς λέγων;
 TE. οἶδ'. ἐξ ἐμοῦ γὰρ τήνδ' ἔχεις σώσας πόλιν.
 KP. σοφὸς σὺ μάντις, ἀλλὰ τάδικεῖν φιλῶν.
 TE. ὄρσεις με τὰκίνητα διὰ φρενῶν φράσαι.
 KP. κίνει, μόνον δὲ μὴ 'πὶ κέρδεσιν λέγων.
 TE. οὕτω γὰρ ἦδη καὶ δοκῶ τὸ σὸν μέρος.
 KP. ὥς μὴ 'μπολήσων ἴσθι τὴν ἐμὴν φρένα.
 TE. ἀλλ' εὖ γέ τοι κάτισθι μὴ πολλοὺς ἐτι
 τροχούς ἀμιλλητήρας ἡλίου τελῶν,
 ἐν οἷσι τῶν σῶν αὐτὸς ἐκ σπλάγχνων ἕνα

1060

1065

1067 λέγῃς L, from λέγεισ. (The first hand has merely added strokes, denoting η, to the contracted character for ει, instead of altering the latter.)—λέγων] Keck conject. ψέγων. **1061** μόνον δὲ μὴ 'πὶ] μόνον δ' ἐπὶ L, with μὴ written above ἐπὶ by first hand. **1062** The first hand in L had placed a full stop at μέρος. The first

worthy personal triumph by trampling on religion and silencing just remonstrance (505 ff.). Cp. *Ai.* 1349 μὴ χαῖρ', Ἀτρεΐδην, κέρδεσιν τοῖς μὴ καλοῖς.

1057 ἀρ' οἶσθα λέγων ταγοὺς ὄντας ἂν λέγῃς; knowest thou that whatever it pleases thee to say is said of men who are rulers? λέγω τιμὰ τι = to say something of him. ἂν λέγῃς is a scornful euphemism, implying that he indulges in random abuse. ταγοὺς: only here in Soph.: oft. in Aesch. (in *P. V.* 96 Zeus is ὁ νέος ταγὸς μακάρων); once in Eur., *I. A.* 269 (Adrastus). Here the word is not specially = στρατηγός (8), but simply = βασιλεὺς.

1058 ἐξ ἐμοῦ: cp. *O. T.* 1221 ἀνέπνευσά... ἐκ σέθεν.—ἔχεις σώσας, merely = σέσωκας (cp. 22). The rare position of ἔχεις might suggest the prose sense ('thou hast saved, and keepest'); but that position occurs where ἔχω is merely the auxiliary (794; *Ai.* 22 ἔχει περάνας).

1060 τὰκίνητα διὰ φρενῶν, = τὰ διὰ φρενῶν ἀκίνητα, those secrets in my soul which ought to be let alone. Cp. *O. C.* 1526 ἂ δ' ἐξάγιστα μηδὲ κινεῖται λόγῳ, n. For the place of the adv. διὰ φρενῶν, cp. 659 n.: for διὰ, 639 n.: Aesch. *Th.* 593 βαθεῖαν ἄλοκα διὰ φρενὸς καρπούμενοι.

1061 κίνει: a word used esp. of sacrilege: Her. 6. 134 κινήσοντά τι τῶν ἀκινήτων (in a temple): Thuc. 4. 98 ὕδωρ... κινῆσαι (to profane, by secular use, water reserved for sacrifices).—μόνον δέ, sc. κίνει.—ἐπὶ κέρδεσιν, i.e., with a view to

receiving money from the Thebans for persuading me to bury Polyneices. So Oed. (*O. T.* 388) calls the seer, δόλιον ἀγύρτην, ὅστις ἐν τοῖς κέρδεσιν | μόνον δέδορκε.

1062 οὕτω γὰρ ἦδη: 'indeed, as matters stand (ἦδη), καὶ δοκῶ (λέξιν), I think that I shall speak thus—i.e., not for gain—so far as thou art concerned.' The seer, with grave irony, gives a new turn to Creon's phrase, μὴ ἐπὶ κέρδεσιν, and says that the admonition is superfluous. The message which he has to utter is fraught with no κέρδη—for Creon. For the plur. κέρδη in this general sense, cp. 1326. τὰ σὸν μέρος here = quantum ad te attinet: a sense quite as correct for it as the more usual quantum in te est (*O. T.* 1509, *O. C.* 1366, *Tr.* 1215). For καὶ emphasising δοκῶ (λέξιν), cp. 726. Creon's reply (1063) refers to the covert threat: 'say what thou wilt, thou shalt not shake my purpose.'—The choice lies between this view and that of the Scholiast, who makes the verse interrogative:—οὕτω νομίζεις, ὅτι ἐπὶ κέρδεσιν λέγω; i.e., 'what, do I seem now—on thy part—to be speaking for money?' The points in favour of the Scholiast's interpretation are:—(a) The combination γάρ...καὶ (before the verb) suits an indignant question: cp. 770, *Tr.* 1124. (b) The tone of rising anger—which began at 1060—fittly preludes the outburst at 1064: cp. *O. T.* 343–350. But on the other hand:—(a) The indignation comes late, seeing that Creon has already used the same taunt four times (1036, 1047,

- CR. Knowest thou that thy speech is spoken of thy King?
 TE. I know it; for through me thou hast saved Thebes.
 CR. Thou art a wise seer; but thou lovest evil deeds.
 TE. Thou wilt rouse me to utter the dread secret in my soul.
 CR. Out with it!—Only speak it not for gain.
 TE. Indeed, methinks, I shall not,—as touching thee.
 CR. Know that thou shalt not trade on my resolve.
 TE. Then know thou—aye, know it well—that thou shalt not live through many more courses of the sun's swift chariot, ere one begotten of thine own loins

corrector (S) changed this into a mark of interrogation. 1064 πολλὰς L, with -ον above & from first hand. 1065 τροχούς MSS.: τρώχους Erfurd. —ἀμύλλητῆρας] Musgrave conject. ἀμύλλητῆρος.—ἥλιον τελών] Winckelmann conject. ἥλιον τελείν.

1055, 1059); not, indeed, in so directly personal a form, yet still openly enough. (δ) Though the seer is angered (1085), it is dramatically better to conceive him as speaking here with a stern calmness. (ε) It would be correct to say (e.g.) πέφασμαι λέγων, τὸ σὸν μέρος ('I have been represented as speaking...', so far as you could create such a belief): but hardly, δοκῶ τὸ σὸν μέρος, as merely=δοκῶ σοί.—On the whole, then, the first view is best.—Others, which may be rejected, are:—(1) 'I think that I shall speak for your good.' But, if we are thus to supply ἐπὶ κέρδεσιν, and not οὐκ ἐπὶ κέρδεσιν, the verse must be interrogative. (2) 'So far as you are concerned, I do not expect to speak for my own profit'; i.e., I shall receive no thanks from you. (3) 'Do you really think that I shall find any satisfaction in speaking?'—i.e., it will be only pain for you, without advantage for me.

1063 ἴσθι ὡς μὴ ἐμπ., rest assured that thou art not to trade (1037) on my resolve; i.e., to make profit out of it (from the Thebans) by persuading me to surrender it. ὡς (which might have been absent) adds emphasis by marking the point of view at which he is to place himself. In such phrases it is more often added to a partic. in the accus., the object of the imperat. verb: Ph. 253 ὡς μηδὲν εἰδόντ' ἴσθι μὴ ὀνειδιστοῦναι: O. T. 848 n. But cp. Her. 1. 91 ἐπιστάσθω Κροῖσος ὡς ὕστερον...ἀλούς τῆς πεπρωμένης.—φρένα: cp. 993.

1064 ε. ἀλλ' εὖ γέ τοι: 473 n.—μὴ...τελών, that thou art not to accom-

plish, i.e., live through: μὴ is due to the imperat. κάτισθι (O. C. 78 n.). The easy correction, ἥλιον τελείν, has been received by some recent edd. (κάτισθι then has the constr. with inf., as 473 ἴσθι...πίπτειν). It may be right. But τελών, if not a usual phrase, is a natural one; and it is more impressive here to say, 'thou shalt not live through many days,' than, 'the sun shall not fulfil many days.'—τρώχους=δρόμους, 'courses.' The MS. τροχούς='runners,' i.e., κύκλους, wheels. The authority for this Attic distinction goes back at least to the Augustan age: see Chandler § 332 n. 1 (2nd ed.), who cites Ammonius p. 137 τροχοὶ δρυόνως καὶ τρώχοι βαρυτόνως διαφέρουσι παρὰ τοῖς Ἀττικοῖς. φησὶ Τρόφω (in the Augustan age) ἐν δευτέρᾳ περὶ Ἀττικῆς προσφθίας. τοὺς μὲν γὰρ περιφέρει τρώχους ὁμοίως ἡμῖν προφέρονται δρυονοῦντες· τρώχους δὲ βαρυτόνως λέγουσι τοὺς δρόμους. This passage helps to explain why our MSS. all give τρώχους here. When Ammonius wrote (towards the end of the 4th cent. A.D.) τρώχος, 'course,' was known only as an Atticism, while τροχός, 'wheel,' was a common word.—ἀμύλλητῆρας, racing, rapid: Eur. Or. 456 γέροντι δειρ' ἀμύλλεται ποδί. Xen. An. 3. 4. 44 ὤρμησαν ἀμύλλασθαι ἐπὶ τὸ ἀκρον.—The Schol. explains, τοὺς ἀλλήλους διαδεχομένους, 'successive'; perh. taking the word to mean, 'competitors,' i.e., 'vying in swiftness.' But that does not warrant his version.

1066 ἐν οἷσι=ἐν τῷ χρόνῳ, i.e., before they have elapsed: cp. O. C. 619 n.—τῶν σῶν...ἐκ σπλάγχχνων ἔνα, a strong

νέκυν νεκρῶν ἀμοιβὸν ἀντιδοὺς ἔσει,
 ἀνθ' ὧν ἔχεις μὲν τῶν ἄνω/ βαλὼν κάτω,
 ψυχὴν τ' ἀτίμως ἐν τάφῳ κατῴκισας,
 ἔχεις δὲ τῶν κάτωθεν ἐνθάδ' αὖ θεῶν/
 ἀμοιβον, ἀκτέριστον, ἀνόσιον νέκυν.
 ὧν οὔτε σοὶ μέτεστιν οὔτε τοῖς ἄνω
 θεοῖσιν, ἀλλ' ἐκ σοῦ βιάζονται τάδε.
 τούτων σε λωβητῆρες ὑστεροφθόροι
 λοχῶσιν Ἄιδου καὶ θεῶν Ἑρινύες,
 ἐν τοῖσιν αὐτοῖς τοῖσδε ληφθῆναι κακοῖς.
 καὶ ταῦτ' ἄθρησον εἰ κατηργυρωμένους
 λέγω· φανεῖ γὰρ, οὐ μακροῦ χρόνου τριβῇ,
 ἀνδρῶν γυναικῶν σοῖς δόμοις κωκύματα.
 ἐχθραὶ δὲ πᾶσαι συνταράσσονται πόλεις,

1070

1075

1080

1068 βαλὼν τ: βάλλειν L, with ω above εἰ from first hand. 1069 κατῴκισας L. κατοίκισας, the reading of some later mss. (as E, L²), is adopted by Bothe, who omits τ' after ψυχῇν, and by Bergk, who places τ' after ἀτίμως. 1070 θεῶν] Semitelos conject. γῶν, to go with ἀμοιβον. 1078 τριβῇ L. The only trace of

fig. phrase, one whose life is nourished by thine own heart's blood,—the son begotten of thee. If the ref. were to the mother, σπλάγχνα could mean 'womb': cp. Kaibel *Erigr.* 691 *ζῶη δὲ πλείων μητρὸς ἐν σπλάγχνοις ἐμή* (of a babe who died just after birth). So brothers and sisters are ὁμόσπλαγχοι (511).

1067 νέκυν νεκρῶν: 596 n. The νεκροὶ are Polyneices and Antigone.—ἀντιδοὺς ἔσει, fut. perf.: cp. *O. C.* 816 n.

1068 ἀνθ' ὧν here=ἀντὶ τούτων ὅτι, 'because': so Ar. *Plut.* 434. The phrase more often means 'wherefore' (*O. C.* 1295): cp. *O. T.* 264 n.—ἔχεις βαλὼν κάτω τῶν ἄνω (τινά), thou hast thrust to the grave (one) of the living. For the omission of τις after the partitive gen., cp. *El.* 1322 κλύω | τῶν ἐνδοθεν χωροῦντος.

1069 Bothe, omitting τε after ψυχῇν, takes the latter with τῶν ἄνω, 'a life belonging to the upper world.' We could then read either (a) ἀτίμως...κατοίκισας, or (b) with Bergk, ἀτίμως τ'...κατοίκισας or κατῴκισας. But I prefer the ms. reading, because (a) τῶν ἄνω as=τῶν ἄνω τινά has a certain tone of solemnity and mystery which befits the utterance: (b) τῶν ἄνω...ψυχῇν is somewhat weak: (c) the words ψυχῇν τ'...κατῴκισας, both by rhythm and by diction, naturally form one clause,

—paraphrasing and interpreting the darker utterance in v. 1068.—Schütz takes ἀνθ' ὧν as=ἀντὶ τούτων ὅς, and τῶν ἄνω as by attraction for τοῖς ἄνω: i.e., 'on account of those persons whom, being alive, thou hast entombed.' Kern, too, so takes ἀνθ' ὧν, but makes τῶν ἄνω partitive ('on account of those among the living whom'); and so, I think, it must be on any view. But the parallelism of ἔχεις μὲν...ἔχεις δὲ plainly requires that ἀνθ' ὧν should apply in the same sense to both clauses. Schütz, however, has to supply it with ἔχεις δὲ in the changed sense of ἀντὶ τούτων (neut.) ὅτι.—For οἱ ἄνω=οἱ ἐν φάει, cp. 890: *Ph.* 1348 ὦ στυγρὸς αἰὼν, τί μ' ἐτι δῆτ' ἔχεις ἄνω | βλέποντα, κοῦκ ἀφήκας εἰς Ἄιδου μολεῖν;—Some take τῶν ἄνω as=τῶν ἄνω θεῶν: 'one belonging to the gods above.' This is too forced.—ἀτίμως, ruthlessly: cp. *O. C.* 428, *El.* 1181.

1070 ε. ἔχεις δὲ=κατέχεις δὲ. Since in ἔχεις μὲν...ἔχεις δὲ the rhetorical effect depends simply on the repetition (ἐπαναφορά), the change of sense is immaterial.—τῶν κάτωθεν θεῶν, possess. gen. with νέκυν, a corpse belonging to them. For κάτωθεν=κάτω, 521 n.—ἀμοιβον, without its due μοῖρα of burial rites: *At.* 1327 νεκρὸν ταφῇ | ἀμοιβον. Others take τῶν

shall have been given by thee, a corpse for corpses; because thou hast thrust children of the sunlight to the shades, and ruthlessly lodged a living soul in the grave; but keepest in this world one who belongs to the gods infernal, a corpse unburied, unhonoured, all unhallowed. In such thou hast no part, nor have the gods above, but this is a violence done to them by thee. Therefore the avenging destroyers lie in wait for thee, the Furies of Hades and of the gods, that thou mayest be taken in these same ills.

And mark well if I speak these things as a hireling. A time not long to be delayed shall awaken the wailing of men and of women in thy house. And a tumult of hatred against thee stirs all the cities

a reading *τριβή* seems to be in A (*τριβή*). *λόγου* for *χρόνου* in E was probably a mere oversight.

1080—1083 Wunder and Dindorf reject these four verses. 1080 *ἐχθραί*] Reiske conject. *ἐχθρα*: Musgrave, *ἐχθραί*: Semitelos *ἐχθραί* . . *συνταράσσουσιν*.—*συνταράσσονται*] Bergk conject. *συνταράζονται*.

κ. θεῶν with *ἀμοιρον*: 'without a portion in the gods below,' i.e., not admitted to communion with them. But the phrase is a strange one; and the leading thought here is that the *νέπτεροι* are robbed of one who belongs to them.—*ἀκτίριστον* (1207), without offerings at the grave, *κτερίσματα* (O. C. 1410): cp. 204.—*ἀνύσιον*, 'unhallowed,' sums up the state of the dead who has received no rites: cp. 545 n. Cp. Shaksp. *Hamlet*. 1. 5. 77 'Unhousel'd, disappointed, unanel'd' [without sacrament—unprepared for death—without extreme unction].

1072 ε. *ἄν*, sc. *τῶν νεκρῶν*, suggested by *νέκυν*. Others make it neut., 'such acts as these.' It cannot refer to *οἱ κάτωθεν θεοί*.—*βιάζονται*, sc. *οἱ ἄνω θεοί*: because it was an offence against the pure *οὐράνιοι θεοί* to keep a *μiasma* in their presence. Cp. O. T. 1425 *τὴν γοῦν πάντα βόσκουσιν φλόγα | αἰδεῖσθ' ἀνακτος Ἡλίου*, and see n. there on 1427. The subject to *βιάζονται* might, indeed, be *οἱ κάτωθεν θεοί*, for Greek idiom is often bold in such transitions: but the verb suits a positive better than a negative wrong.

1074 *τούτων*, neut., causal gen.: cp. 931 n.—*λωβητῆρες*, though the subject is fem.: so *El.* 850 *ἴστωρ*: Aesch. *Ag.* 111 *χερὶ πράκτορι*: id. 664 *τύχη...σωτήρ*: *Συμπλ.* 1040 *θελκτορι Πειθοῖ*.—*ὕστεροφθόροι*, destroying after (though not, here, long after) the crime. Aesch. *Ag.* 58 (Zeus) *ὕστερόπουνον | πέμπει παραβᾶσιν*

Ἐρινύν. *Anthol.* 12. 229 *ὕστερόπουνον ἀξέμενοι Νέμεσιν*.

1076 ε. *λοχῶσιν*: *El.* 490 *ἀ δεινοῖς κρυπτομένα λόχοις χαλκίκοις Ἐρινύς*.—*Ἄιδον καὶ θεῶν*, possess. gen.; the *Eri-nyes* are their ministers, avenging their wrongs: so oft. *πατρός, μητρός, Ἐρινύες*. In *El.* 112 the *Eri-nyes* are *σεμναί...θεῶν παῖδες*.—*ληφθῆναι*, inf. of result: cp. 64 *ἀκούειν*. The omission of *ὥστε* is somewhat bold, since the subject of the inf. is not that of *λοχῶσιν*. Cp. O. C. 385 *ἐμοῦ θεοῦ | ὦραν τιν' ἐξεν ὥστε σωθῆναι ποτε*.

1077 ε. *κατηργ.*, prop., overlaid with silver (Her. 1. 98); hence, fig., bribed. Cp. Pind. *P.* 11. 41 *μισθοῖο συνέθεν παρέχειν | φωνὰν ὑπάργυρον* (a word prop. said of a gilded surface, with silver below).—*οὐ μακρ. χρόν. τριβή*=a time for which thou wilt not have long to wait. Some, less naturally, make these words a parenthesis with *ἔσται* understood, and supply *ταῦτα* as subject to *φανεί*. Cp. Ar. *Kan.* 156 *θιάσους εὐδαίμονας | ἀνδρῶν γυναικῶν*.

1080—1083 The *πόλεις* are the cities which had furnished contingents to the Argive expedition against Thebes. These cities are stirred with passionate hatred against Creon by the tidings that burial has been refused to their fallen warriors. There is no direct allusion to the war of the Epigoni,—the expedition which the sons of the fallen chiefs led against Thebes, and in which they destroyed it. Bergk's *συνταράζονται* might

ὅσων σπαράγματ' ἡ κύνες καθήγγισαν
 ἡ θήρες, ἡ τις πτηνὸς οἰωνός, φέρων
 ἀνόςιον ὁσμὴν ἐστιοῦχον ἐς πόλιν.
 τοιαῦτά σου, λυπεῖς γάρ, ὥστε τοξότης/
 ἀφήκα θυμῷ καρδίας τοξεύματα 1085
 βέβαια, τῶν σὺ θάλπος οὐχ ὑπεκδραμεῖ.
 ὦ παῖ, σὺ δ' ἡμᾶς ἀπαγε πρὸς δόμους, ἵνα
 τὸν θυμὸν οὗτος ἐς νεωτέρους ἀφῇ,
 καὶ γυνῷ τρέφειν τὴν γλώσσαν ἡσυχωτέρα
 τὸν νοῦν τ' ἀμείνω τῶν φρενῶν ἡ νῦν φέρει. 1090

1081 σπαράγματ'] Seyffert conject. τὰ πράγματ'. Tournier, ἀπάργματ'... καθύ-
 βρισαν.—καθήγγισαν MSS. Burton gave καθήγγισαν (from which καθήγγισαν has been
 made in V); and so most of the recent editors. Bellemann keeps καθήγγισαν.
 1088 πόλιν] Nauck and Seyffert write πόλιν (but in different senses): for other

suggest such an allusion; but the pres.
 συναρπάζουσιν is right. The reference
 is to the feelings which now agitate the
 cities. Those feelings are one day to pro-
 duce the new war. Here the prophet notes
 them only as signs of a still distant storm.
 Having foretold a domestic sorrow for
 the father, he now foreshadows a public
 danger for the king.

It has been objected that the play
 contains no hint of burial having been
 denied to any one except Polyneices.
 This is not exactly the case: the phrase
 τῶν ἐχθρῶν κακά in v. 10 is such a hint.
 But it was unnecessary for the poet to
 state a fact which all his hearers would
 assume. Every one knew how Creon
 had refused burial to the Argives, and
 how Theseus had recovered their corpses
 by force of arms. In the *Supplices* of
 Eur. the Chorus consists of widows and
 mothers of the unburied warriors. No
 Athenian exploit was more famous (Her.
 9. 27; Isocr. *Paneg.* § 52, *Encom. Helen.*
 § 31, *Panath.* § 168; Plat. *Menex.* 244;
 [Lys.] or. 2 §§ 4 ff.; [Dem.] or. 60 §§ 7 ff.).
 The war of the Epigoni, which was in-
 cluded in the epic *Thebais* (Paus. 9. 9 § 5),
 was dramatised both by Aesch. and by
 Soph. ('*Ἐπιγονοί*').

Just as, in the *O. C.* (1410 n.), Soph.
 glances at the theme of his *Antigone*,
 so here he might naturally glance—how-
 ever indirectly—at a later chapter of
 the Theban story,—whether his *Epigoni*
 already existed, or was still in the future.
 Dramatically, the reference is the more

fitting, since the legend represented
 Teiresias as still living, and still zealous
 for Theban welfare, when the Epigoni
 came.—For other views of the passage,
 see Appendix.

1081 ὅσων (fem.) σπαράγματα, man-
 gled bodies belonging to them, as being
 the corpses of their citizens. The posses-
 sive gen. in this sense is quite justifiable,
 since σπαράγματα=σώματα ἐσπαράγμενα,
 just as πτώματα=σώματα πεπτωκότες. (It
 would be possible, but harsh, to make
 ὅσων masc., as=ἐπεὶ τοσοῦτων: cp. *O. C.*
 263 n.)

ἡ καθήγγισαν='hallowed' them, in
 the sense of, 'gave burial rites to them':
 cp. Eur. *Or.* 40 μήτηρ πυρὶ καθήγγισται
 δέμας (has had the funeral rite of fire):
Suppl. 1211 ἵν' αὐτῶν σώμαθ' ἡγγίσθη
 πυρὶ. The v. l. καθήγγισαν reaches the
 same meaning ('buried') by a different
 channel. καθάγίζω was properly 'to de-
 vote' or 'dedicate': Her. 1. 86 ἀκροθίνια
 ...καταγίειν θεῶν δρεω δῆ. Then, fig., to
 devote to the gods below by the funeral
 fire; Plut. *Anton.* 14 τὸ...σῶμα τοῦ Καίσα-
 ρος ἐν ἀγορᾷ καθάγισται ('solemnly burn').
 Either καθήγγισαν or καθήγγισαν, then,
 is admissible. But (apart from L's sup-
 port) καθήγγισαν seems preferable on two
 grounds: (a) its primary sense lends force
 to the grim irony: (b) the funereal sense
 of καθάγίζω has only post-classical evi-
 dence.—Hesychius (καθαγίσω) says that
 Soph. used καθαγίσω, not in the sense of
 καθιερῶ, but in that of μαινώ:—a state-
 ment perh. founded on a misunderstanding

whose mangled sons had the burial-rite from dogs, or from wild beasts, or from some winged bird that bore a polluting breath to each city that contains the hearths of the dead.

Such arrows for thy heart—since thou provokest me—have I launched at thee, archer-like, in my anger,—sure arrows, of which thou shalt not escape the smart.—Boy, lead me home, that he may spend his rage on younger men, and learn to keep a tongue more temperate, and to bear within his breast a better mind than now he bears. [Exit TEIRESIAS.]

emendations see Appendix.

MSS.: ἡσυχαιτέραν Schaefer. 1089 L has τρέφειν, not στρέφειν.—ἡσυχώτερον 1090 ἦ] ὦν Brunck.—Schneidewin, ἦ νῦν φέρειν: Herwerden, ἦ νῦν τρέφει: F. W. Schmidt, τῶν γε νῦν φέρειν φρενῶν.

of καθήγων here. The Schol. read the latter (μετὰ ἀγῶν ἐκόμισαν). But the fact that L has καθήγωνισαν must be set against these doubtful testimonies.—For the irony, cp. *El.* 1487 πρὸς | ταφεῖσιν, ὦν τῶνδ' ἐκός ἐστι τυγχάνειν (as Gorgias called vultures ἐμψυχοὶ τάφοι, Longin. π. 5903 § 2): Aesch. *Th.* 1020 ὕπ' ὀνῶν ... | ταφῆν' ἀλμῶς: Ennius *Ann.* 142 *vulturū crudeli condebat membra sepulcro*: Lucr. 5. 993 *vivā videns vivo sepeliri viscera busto*.

1083 ἐστιοῦχον... πόλιν, the city containing the ἐστῖαι of those on whose flesh the bird has fed. The sing. is used, although several πόλεις are concerned, since the case of one city is the case of all. For the adj., cp. Aesch. *Pers.* 510 ἡκουσιν ἐκφυγόντες, οὐ πολλοὶ τιγες, | ἐφ' ἐστιοῦχον γαίαν, 'the land of their homes.' Eur. *Andr.* 283 ἐστιοῦχον αὐλάν, the abode that contains his hearth. Here, the word serves to suggest a pollution of hearth and altar (1016). Pollution, in a ceremonial sense, could be brought by the ὀσμὴ, even without an actual transport of carrion. And it is only the birds that are said to carry the taint.—See Appendix on 1080 ff.

1084 εἰ σου, 'at thee,' with ἀφήκα: 1033 n.—θυμῶ, modal dat.: 620 n.—καρδίας τοξεύματα, heart-arrows, i.e., arrows for thy heart. Cp. Eur. *Hec.* 235 καρδίας δηκτῆρια: *Med.* 1360 τῆς σῆς γάρ, ὡς χρῆν, καρδίας ἀνθηγάμεν.—Not, arrows from my (angry) heart, like δμματος... τόξευμα (Aesch. *Supp.* 1004).—τῶν=ὦν: cp. *O. C.* 747 n.

1087 ὦ παῖ. Cp. *O. T.* 444 ἀπειμὶ τῶν καὶ σὺ, παῖ, κόμισέ με.

1089 τρέφειν: cp. 660 n.—ἡσυχώτερον, the MS. reading, has been prudently

retained by most of the recent edd. In Plat. *Charm.* 160 A the MSS. give ὁ ἡσυχώτατος, though two lines before they give ὡς ἡσυχαιτάτα. A grammarian in Bekker *Anecd.* 98. 19 quotes ἡσυχώτερον. In Aesch. *Eum.* 223 the MSS. give ἡσυχαιτέραν, and in Plat. *Phileb.* 24 C ἡσυχαιτέρου. It is true that our MSS. have no great weight on such a point, and that, if the ω form had been the current one in later Greek, it would have been likely to oust an older form in αἰ. But we see that sometimes, at least, the MSS. could preserve the αἰ and the ω forms side by side. It seems safer, then, to suppose that the normal ω form and the irregular αἰ form were both in Attic use, than to assume that the αἰ form alone was tolerated. The dictum of Thomas Magister, (quoted by Dindorf), p. 426 ἡσυχαιτερον' οὐχ ἡσυχώτερον, is indecisive without more evidence than we possess.

1090 τὸν νοῦν... τῶν φρενῶν ἀμείνω (τρέφειν) ἦ νῦν φέρει (αὐτόν). Cp. *Il.* 18. 419 τῆς ἐν μὲν νόος ἐστὶ μετὰ φρεσίν, there is understanding in their breasts: 22. 475 ἐς φρένα θυμὸς ἀγέρθη, the soul returned to her breast. The word φρήν being thus associated with the physical seat of thought and feeling, ὁ νοῦς τῶν φρενῶν was a possible phrase. So trag. adesp. fr. 240 (when divine anger visits a man) ἐξαφαιρέται φρενῶν | τὸν νοῦν τὸν ἐσθλόν. (Cp. 176 n. ad fin.)—φέρει: 705 n.—If we took τῶν φρενῶν with ἀμείνω, then ἦ must be changed to ὦν, with Brunck. In so compact a clause, ἦ could not be an irregular substitute for ὦν. Nor could ἦ νῦν φέρει be an epexegetis: 'better than his (present) mind,—(that is, better) than he now bears it.'

ΧΟ. ἀνὴρ, ἄναξ, βέβηκε δεινὰ θεσπίσας·

ἐπιστάμεσθα δ', ἐξ ὅτου λευκὴν ἐγὼ
τῇνδ' ἐκ μελαίνης ἀμφιβάλλομαι τρίχα,
μὴ πῶ ποτ' αὐτὸν ψεύδος ἐς πόλιν λακεῖν.

ΚΡ. ἔγνωκα καὺτὸς καὶ ταρασσομαι φρένας·

1095

τό τ' εἰκαθεῖν γὰρ δεινόν, ἀντιστάντα δὲ
ἄτη πατάξαι θυμὸν ἐν δεινῷ πάρα.

ΧΟ. εὐβουλίας δέ, παῖ Μενοικέως, λαβεῖν.

ΚΡ. τί δῆτα χρὴ δρᾶν; φράζε· πείσομαι δ' ἐγώ.

ΧΟ. ἔλθων κόρην μὲν ἐκ κατώρυχος στέγης

1100

ἄνες, κτίσθ' ^{ἐπὶ} δὲ τῷ προκειμένῳ τάφον.

ΚΡ. καὶ ταῦτ' ἐπαινεῖς, καὶ *δοκεῖ παρεικαθεῖν;

1091 ἀνὴρ] ἀνὴρ L.—After βέβηκε, ν has been erased in L.

1092 ἐπιστά-

μεσθα γ: ἐπιστάμεσθα L.

1094 λακεῖν from λαβεῖν L.

1096 τό τ' εἰκάθειν ..

ἀντιστάντα δε (without accent) L: the first hand has written τ above δε.—εἰκαθεῖν Elmsley.

1097 ἄτη πατάξαι θυμὸν ἐν δεινῷ πάρα MSS.—Seyffert conject. ἐν δεινοῦ πέρα (Musgrave had already proposed πέρα, and Martin δεινῶν or δεινοῦ πέρα).—Wecklein, ἐπὶ δεινῷ πάρα.—Nauck, ἄτη παλαῖσαι δεινὰ καὶ δεινῶν πέρα.—M. Schmidt, ἀντιστάντι δὲ | ἄτη, μαλάξαι θυμὸν ἐν δεινοῖς, πάρα.—Semitelos, ἄτη

1092 ε. ἐξ ὅτου: cp. 12 n.—λευκὴν... ἐκ μελαίνης. The words could mean either: (1) 'since this hair which clothes my head, once dark, has been white': or (2) 'since this hair,—once dark, now white,—has clothed my head,' i.e., from infancy. The first is the sense intended here. There is a certain looseness of expression, since the thought is, 'though I am old, I can recall no such case'; whereas the period actually described might be a comparatively short one. So we can say, 'he has grown grey in the service of his country,' meaning, 'he has served it all his life.'—ἀμφιβάλλομαι: cp. Rhianus (the elegiac poet of Crete, c. 225 B.C.) *Anthol. P.* 12. 93 χαίρετε, καλοὶ παῖδες, ἐς ἀκμαίην δὲ μόλοιτε | ἦβην, καὶ λευκὴν ἀμφιέσαισθε κόμην. For the 1st pers. sing. following ἐπιστάμεσθα, see 734 n.

1094 μῆ. We might have had the οὐ of oratio obliqua with λακεῖν, = ὅτι οὐκ ἔλακε. But here we have μῆ, as after πιστεύω and like verbs. So *O. T.* 1455 οἶδα, μήτε μ' ἂν νόσον | μήτ' ἄλλο πέρσαι μηδέν (n.). Cp. *O. C.* 656 n., 797 n. In such cases μῆ seems to add a certain emphasis to the statement of fact (like saying, 'I protest that I know no instance').—λακεῖν, infin. (instead of the

more usual partic.) after ἐπιστάμεσθα: 293 n. This verb is esp. used of prophecy: cp. *Tr.* 822 (where τοῦτος τὸ θεοπρόπιον is subject to ἔλακεν): Aesch. *Ag.* 1426 (of Clytaemnestra) περίφρονα δ' ἔλακες. The ref. is esp. to the seer's denunciation of Oedipus, and his command regarding Megareus (1303 n.).

1096 ἔγνωκα, I have noted it = I know it well; more emphatic than οἶδα: cp. *O. C.* 553 n.

1096 For τε...δὲ, instead of τε...τε, cp. *Tr.* 285 ταῦτα γὰρ πῶς τε σὸς | ἐφείτ', ἐγὼ δὲ πιστὸς ὧν κείνῳ τελῶ: *id.* 333 ὡς σὺ θ' | οἱ θέλεις | σπεύδης, ἐγὼ δὲ τάνδον ἐξαρκῇ τιθῶ. See also *O. C.* 367 n., 442 n.: *Ph.* 1312 f. Here, δὲ is accentless in L, and the first hand has written τ above; but, if the genuine reading had been τε...τε, the change to τε...δὲ was not likely to occur; and the antithesis makes δὲ very natural. Cp. Aesch. *Ag.* 205 βαρεῖα μὲν κῆρ τὸ μὴ τιθέσθαι, | βαρεῖα δ', εἰ τέκνον δαίξω.

1097 ε. ἄτη πατάξαι (170 n.) θυμὸν, to smite my proud spirit with a curse. ἀντιστάντα implies that he is stationary: the image is not, then, like that in 854 (ἐς Δίκας βάθρον | προσέπτεσσε). Rather the ἄτη is to be conceived as sweeping down on him, like the torrent which destroys

CH. The man hath gone, O King, with dread prophecies. And, since the hair on this head, once dark, hath been white, I know that he hath never been a false prophet to our city.

CR. I, too, know it well, and am troubled in soul. 'Tis dire to yield; but, by resistance, to smite my pride with ruin—this, too, is a dire choice.

CH. Son of Menoeceus, it behoves thee to take wise counsel.

CR. What should I do, then? Speak, and I will obey.

CH. Go thou, and free the maiden from her rocky chamber, and make a tomb for the unburied dead.

CR. And this is thy counsel? Thou wouldst have me yield?

πατάσαι πημονήν ('to punish an outrage by injury') δεινὸν πέρα. 1098 L has λαβεῖν, as Cobet and Campbell report; not λακεῖν, as Elmsley and Dübner. β and κ are somewhat alike in L, but β resembles our u, while the left-hand stroke of κ is always higher than the right-hand stroke. See 1094, where λακεῖν has been made from λαβεῖν. The difference is usually plain; nor is there any doubt here. L³ agrees with L, but has λαχεῖν κρέων in marg.: E has λαχεῖν. A, with the other MSS., has κρέων. 1102 δοκεῖς MSS.: I conjecture δοκεῖ. Nauck, λέγεις, or με λῆς.—παρεικάθειν MSS.: παρεικάθειν Elmsley.

trees that resist it (712).—ἐν δεινῷ πέρα (=πάρεστιν), it is open to me, as the dreadful alternative; lit., as a thing in the region of τὸ δεινόν. For ἐν δεινῷ cp. *El.* 384 νῦν γὰρ ἐν καλῷ φρονεῖν ('tis opportunity). *Eur. Her.* 971 οὐκοῦν ἐτ' ἐστὶν ἐν καλῷ δοῦναι δικήν: *I. A.* 969 ἐν εὐμαρεῖ τε (sc. ἐστὶ) δρᾶν: *Helén.* 1277 ἐν εὐσεβεί γούν νόμιμα μὴ κλέπτειν νεκρῶν ('tis a matter of piety). Here, the only peculiarity arises from the fusion of two propositions, viz. (1) πάρεστιν, and (2) ἐν δεινῷ ἐστὶν. The phrase would have been clearer if δὲ had been added to ἐν δεινῷ: cp. 471 n. It may be noticed that elsewhere also *Soph.* uses πάρεστι and παρόν of an evil lot: *Ai.* 432 νῦν γὰρ πάρεστι καὶ δις ἀλάξει μοι: *El.* 959 ἢ πάρεστι μὲν στένειν... | πάρεστι δ' ἀλγεῖν: *Ph.* 283 ἡῤισκον οὐδὲν πλὴν ἀνιάσθαι παρόν. This is a point in favour of the traditional πέρα.—Seyffert's ἐν δεινῷ πέρα would be excellent, were it not for ἐν, which cannot be justified by the use of εἰς with superlatives (*O. C.* 563 n.). Cp. [Dem.] or. 45 § 73 δεινόν, ὃ γῆ καὶ θεοί, καὶ πέρα δεινῷ. Wecklein conjectures ἐπὶ (for ἐν) δεινῷ: 'by resisting, it is possible that, in addition to the difficulty (of resistance), I may incur calamity.' But, apart from the risk of calamity, there was nothing in

resistance that he could call δεινόν. There is no likelihood in conjectures which displace θυμόν, such as Nauck's (see cr. n.).

1098 The question between L's λαβεῖν, and the Κρέων of later MSS., is not an easy one to decide. If λαβεῖν is an error, then it must be explained by the scribe's eye having wandered to v. 1094. But it has not been noticed (I think) that the argument from v. 1094 is two-edged. There, the scribe of L wrote λαβεῖν, which was afterwards corrected to λακεῖν, either by his own hand or by another. It might be held, then, that he wrote λαβεῖν, by an error of the eye, in 1094, because his archetype had λαβεῖν in 1098. The exegetic construction of the inf. (=ὥστε λαβεῖν αὐτήν, see examples on 489 f.) may have been a stumblingblock, leading transcribers to think it a redundant gloss; when Κρέων would have been the obvious resource. Everything considered, I prefer to retain λαβεῖν.

1100 ε. κατόρυχος: 774 n.—κτίσων is here more than ποιήσων, as it implies observance of solemn rites: cp. 1201 ff.: *Aesch. Cho.* 483 οὐτω γὰρ ἂν σοι δαίτες ἐννομοὶ βροτῶν | κτιζοίαι.

1102 I read the impers. δοκεῖ: 'and does it seem good (to you) that I should yield?' The dat. can be understood, as

- XO. ὅσον γ', ἀναξ, τάχιστα· συντέμνουσι γὰρ
θεῶν ποδώκεις τοὺς κακόφρονας βλάβαι.
- KP. οἴμοι· μόλις μὲν, καρδίας δ' ἐξίσταμαι I 105
τὸ δρᾶν· ἀνάγκη δ' οὐχὶ δυσμαχητέον.
- XO. δρᾶ νυν τὰδ' ἐλθὼν μῆδ' ἐπ' ἄλλοισιν τρέπε.
- KP. ὦδ' ὡς ἔχω στείχοιμ' ἄν· ἵτ' ἵτ' ὁπάονες,
οἱ τ' ὄντες οἱ τ' ἀπόντες, ἀξίνας χερσὶν
ὀρμᾶσθ' ἐλόντες εἰς ἐπόψιον τόπον. I 110
ἐγὼ δ', ἐπειδὴ δόξα τῇδ' ἐπεστράφη,
αὐτὸς τ' ἔδησα καὶ παρὼν ἐκλύσομαι.

1105 καρδία L. Most of the later MSS. have καρδίας; but some καρδία (as A, L²), καρδιαν, or καρδία. In L there is an erasure before ἐξίσταμαι, the first hand having first written ἐπείσταμαι. Semitelos writes καὶ βία ἐπείσταμαι (= 'have been taught' how to act). **1107** νῦν L. **1108** ἵτ' ἵτ' Triclinius conjecturally added the second ἵτ'. L has ἵτ', as Elmsley read it: the rough breathing has been

in Ph. 526 ἀλλ', εἰ δοκεῖ, πλέωμεν, and *ib.* 645. This correction is confirmed by Aesch. Th. 650 σὺ δ' αὐτὸς ἤδη γνώθι, τίνα πέμπειν δοκεῖ, where L has δοκεῖ with an accent erased over the ο, —showing that the use of the impers. verb without a dat., seeming strange, had suggested δοκεῖ (imperat.). There, some of the later MSS. have δοκεῖς. Here, L shares the error of the rest, and has δοκεῖς—generated, doubtless, from δοκεῖ by the same misapprehension as in Aesch. *l. c.* The decisive objection to δοκεῖς here is that it could mean only, 'art thou minded to yield?' (Aesch. Ag. 16 δταν δ' αἰδεῖν ἢ μυνέσθαι δοκῶ); not, 'dost thou think it right that I should yield?'—παρεκαθεῖν: for the form, see on O. T. 651.

1103 f. συντέμνουσι...τοὺς κ., cut them (*i. e.*, their careers) short, 'cut them off.' The compressed phrase, though not strictly correct, is natural.—ποδώκεις: cp. Il. 9. 505 ἢ δ' ἄτη σθεναρὴ τε καὶ ἀρτίπος: Ai. 837 Ἐρινὺς τανύποδας (who are ταχέαι, *ib.* 843): O. T. 418 δεινόπους ἀρά.—βλάβαι, 'harms,' 'mischiefs,' with ref. to the primary sense of βλάπτω, to disable, or stop: Il. 6. 39 (horses) δίζω ἐνὶ βλαφθέντε μυρικίνω, 'caught in' a tamarisk branch: Aesch. Ag. 120 (a hare) βλαβέντα λουσθίων δρόμων, 'stopped' from running further. The βλάβαι θεῶν cannot, however, be properly regarded as personified beings; and therefore we should not write βλάβαι. In Aesch. Eum. 491 εἰ κρατήσῃ δίκαι τε καὶ βλάβαι |

τοῦδε μητροκτόνου, where some write Δίκαι—βλάβαι, the sense is, 'if the cause and the wrong (=the wrongful cause) of Orestes shall prevail.'—κακόφρονας: for the ὁ before φρ, cp. 336 n.

1105 f. μόλις μὲν (ἐξίστ.), ἐξίστ. δέ: cp. Eur. Ph. 1421 μόλις μὲν, ἐξέτειρε δ' εἰς ἦπαρ ξίφος: Ar. Nuθ. 1363 κἀγὼ μόλις μὲν, ἀλλ' ὁμως ἠνέσχόμην.—ἐξίσταμαι καρδίας, resign my cherished resolve: Plat. Phaedr. 249 D ἐξιστάμενος...τῶν ἀνθρωπίνων σπουδασμάτων, καὶ πρὸς τῷ θελῶ γενόμενος. This use of καρδία was suggested by the similar use of θυμός, with which Homer associates it as the seat of desire or passion (Il. 13. 784 νῦν δ' ἀρχ', ὅππῃ σε κραδίη θυμὸς τε κελεύει): thus πληροῦσα θυμόν (Eur. Hipp. 1328) = πληροῦσα ἐπιθυμίαν.—τὸ δρᾶν, acc. of inner object, defining the concession: Ph. 1252 ἀλλ' οὐδέ τοι σὺ χειρὶ πειθομαι τὸ δρᾶν.—δυσμαχητέον: Tr. 492 θεοῖσι δυσμαχοῦντες.

1107 ἐπ' ἄλλ'. τρέπει = ἀλλοις ἐπείτρεπε: Aesch. Eum. 434 ἢ κἀπ' ἐμοὶ τρέποι' ἂν αἰτίας τέλος; ('would ye commit the decision of the charge to me?') This is 'tmesis' in the proper sense,—where the prep. determines the special sense of the verb: cp. Il. 8. 108 οὐς ποτ' ἀπ' Ἀλκείων ἐλόμην = ἀφελόμην.

1108 ὡς ἔχω, *i. e.*, forthwith: 1235: Ph. 819 δέξαι θανάσιμόν μ' ὅπως ἔχω.—στείχοιμ' ἂν, optat. with ἂν expressing a fixed resolve: O. T. 343 οὐκ ἂν πέρα φράσαιμι: O. C. 45 οὐχ...ἂν ἐξέλθοιμ' ἐτι.—ἵτ' ἵτ'. The rhythm given by the tri-

CH. Yea, King, and with all speed; for swift harms from the gods cut short the folly of men.

CR. Ah me, 'tis hard, but I resign my cherished resolve,—I obey. We must not wage a vain war with destiny.

CH. Go, thou, and do these things; leave them not to others.

CR. Even as I am I'll go:—on, on, my servants, each and all of you,—take axes in your hands, and hasten to the ground that ye see yonder! Since our judgment hath taken this turn, I will be present to unloose her, as I myself bound her.

questioned, but is certain. The later MSS. have *ἔτ*, or (as A) *οἴτ'*. Nauck conject. *εἴ'* or *ἀλλ'*: Mekler, *ἀντ'*. 1111 *δῶξαι τῇδ' (sic) ἐπεστράφη* L: *δῶξα τῇδ' ἐπεστράφη* r. The corruption in L (shared by L² and V⁴) evidently arose from failure to perceive that *τῇδ'* was an adverb. 1112 *αὐτὸς τ' ἔδησα*] Semitelos conject. *αὐτὸς πεδήσας*.

brach suits this agitated utterance. *εἴ'* would be no improvement (see cr. n.).

1109 *οἱ τ' ὄντες οἱ τ' ἀπόντες*, one and all. This was doubtless a familiar phrase: cp. 40 n. *El. 305 τὰς οὐσας τέ μοι | καὶ τὰς ἀπούσας ἐλπίδας διέφθορον*. Plant. *Trin. 360 comedit quod fuit quod non fuit*.—*δέλνας*. In Xen. *An. 1. 5. 12* the *δέλνῃ* is used by one who is *ξύλα σχίζων*. Here it has usually been supposed that the *δέλναι* were to cut wood for the burning of the corpse. But no regular *πυρά* was made; the remains of the corpse were burned with *νεοσπάδες θαλλοί*, branches freshly plucked from the trees in the plain (1201). On the other hand, some implement was needed to raise the *τύμβος ὀρθόκρανος* of earth (1203). It seems, then, as if Soph. referred to some kind of axe which could serve like the *γενής* of v. 249 (n.). No tool was used to break open Antigone's tomb; the stones were dragged away (1216).

1110 *ἐπὶ ψιον*, pass., looked-upon, beheld, from here: hence = *φανερὸν* (schol.), 'in view.' Cp. *O. C. 1600 εἰς προσόψιον | πάγον*, the hill which was in view.—As Creon speaks, he points with his hand in a direction to the left of the spectators. The region meant is the furthest and highest part of the Theban plain (1107), where the body of Polyneices still lay. In the *πάγου* adjacent to it was the rocky tomb of Antigone (774 n.).—Hermann assumed the loss of some vv. after 1110, in which Creon described the *ἐπόψιος τόπος*,—explaining that he would first bury Polyneices, and then free Antigone. But what need

was there for this, when he was himself to accompany his servants? Besides, his men, like all the other Thebans, might be supposed to know the place meant; and the Chorus had already said what was to be done there. Equally baseless is Bergk's theory that vv. 1111—1114 are an interpolation, designed to fill a gap in the original text. See the notes on them. Dindorf agrees with Bergk only so far as to suspect vv. 1111, 1112.

1111 *ἐγὼ δ'*. The sense is not: 'do you go and bury Polyneices, while I release Antigone.' Creon takes part in both acts (1196 ff.). But at this moment his foremost thought is of saving Antigone. If she dies, his son must die (1066). Therefore, while he glances at the burial-rites by telling his men to bring axes, he describes his own part by his *most urgent* task,—the release.—*ἐπιστράφη*, prop., 'turned round'; as a person faces about, Eur. *Alc. 187 καὶ πολλὰ θάλαμον ἐξιοῦσ' ἐπεστράφη*. *τῇδ'*, this way, in this direction (*O. C. 1547*).

1112 *αὐτὸς τ' ἔδησα* κ.τ.λ. = *ὥσπερ αὐτὸς ἔδησα, οὕτω καὶ αὐτὸς παρὼν ἐκλύσομαι*. The co-ordination (parataxis) of clauses by *τε...καί*, as elsewhere by *μέν...δέ*, is peculiarly Greek. Cp. *O. T. 419 βλέποντα νῦν μὲν δρῶ', εἰπεῖτα δὲ σκότον* (=dark then, *though* now thou hast sight): *O. C. 853 οὐτε νῦν καλὰ | δρᾶς, οὐτε πρόσθεν εἰργάσω* (=thou art not doing well now, as neither didst thou formerly): *ib. 1202 (οὐ καλὸν) αὐτὸν μὲν εἶδ' | πάσχειν, παθόντα δ' οὐκ ἐπίστασθαι τίθειν* (*while* receiving benefits, to be incapable of re-

δέδοικα γὰρ μὴ τοὺς καθεστῶτας νόμους
ἄριστον ἢ σῶζοντα τὸν βίον τελεῖν.

στρ. α'. ΧΟ. πολυνύνυμε, Καδμείας νύμφας ἄγαλμα

1115

2 καὶ Διὸς βαρυβρεμέτα

3 γένος, κλυτὰν ὅς ἀμφέπει

4 Ἰταλίαν, μέδεις δὲ

5 παγκοίνοις Ἐλευσινίας

1120

1114 σῶζοντα τὸν βίον] τὸν βίον σῶζοντα L. 1115—1125 L. divides thus: πολυνύνυμε—| νύμφας—| βαρυβρεμέτα—| κλυτὰν—| Ἰταλίαν... παγκοίνους—| δηιοῦς—| ὦ βακχεῦ—| γαίῳ—| ῥέεθρον—| τ' ἐπὶ... δράκοντος|. 1115 Καδμείας] Dindorf writes Καδμέας, and in 1126 διλόφοιο for διλόφου.—νύμφας ἀγαλμα

quitting them). Here, the rhetorical effect of the idiom is to place the two acts in bolder contrast. The middle ἐκλύωμαι and the active ἐκλύω (Aesch. *P. V.* 326) are equivalent in poetry. They do not differ as λύω (said of the captor) from λύομαι (of the ransomer).—Nauck and others take the words figuratively; 'As I have made the tangle, I will unravel it' (cp. 40 n.). This is surely wrong. See on v. 1111.

1118 ε. δέδοικα μὴ...ἦ: cp. *O. T.* 747 δεινῶς ἀθυμῶ μὴ βλέπων ὁ μάντις ἦ. In both these places, 'I fear lest...' means 'I shrewdly suspect that...' and δέδοικα μὴ might therefore have been followed by pres. indic., which expresses a fear that something is now going on (cp. 278 n. *Ar. Nucl.* 493 δέδοικα...μὴ πληγῶν δεῖ).—τοὺς καθεστ. νόμους, the laws established by the gods,—the θεῶν νόμιμα of 454 f.—σῶζοντα...τὸν βίον τελεῖν=σῶζειν ἕως ἀν τελευτήσης: but the turn of phrase chosen unconsciously foreshadows Antigone's fate.

1115—1154 This ὑπόρχημα, or 'dance-song,' takes the place of a fifth stasimon. The Chorus hopes that Creon may be in time to save Antigone, and that his sin against the dead may be expiated without disaster. Hence this strain, full of gladness, invoking the healing presence (1144) of the bright and joyous god who protects Thebes. The substitution of a ὑπόρχημα for a stasimon is used with a like dramatic purpose in other plays. (1) *O. T.* 1086—1109: the Chorus hopes that Oedipus may prove to be of Theban birth. (2) *Ai.* 693—717, a joyous invocation of Pan, the Chorus believing that Ajax has indeed repented. (3) *Tr.* 633—662: the Chorus joyously anticipates the return of Heracles. In

each of these cases the beginning of the end is near.

1st strophe 1115—1125=1st antistr. 1126—1136: 2nd str. 1137—1145=2nd antistr. 1146—1154. See Metrical Analysis.

1115 ε. πολυνύνυμε, i.e., worshipped by various special titles in different places. The reference of the epithet to local rituals is well brought out by Theocr. 15. 109 (Aphrodite) πολυνύνυμε καὶ πολύναε. Most of the greater deities are called πολυνύνυμαι by the poets; but the word is peculiarly suitable to Dionysus, owing to the manner in which his cult was interwoven with other cults; thus in relation to Demeter he was Τακχος; to the Muses, Μελπόμενος; to Hades, Ζαγρεῦς. Dionysus was distinctively πολυειδής καὶ πολύμορφος (Plut. *Mor.* 389 c). Upwards of sixty titles given to him can be enumerated (see Preller, *Griech. Mythol.*).—Καδμείας. We should not write Καδμέας, and διλόφοιο in 1126, with Dindorf. Nor is it necessary to place νύμφας after ἀγαλμα, with Nauck. See Metrical Analysis.—ἀγαλμα, glory: Aesch. *Ag.* 207 τέκνον...δῶμων ἀγαλμα.—νύμφας, bride, young wife. Semele, daughter of Cadmus and Harmonia, was beloved by Zeus, and was ensnared by Hera into praying him that he would come to her in the same guise as to Hera. He came to her, therefore, armed with his thunderbolts, and amid lightning, which destroyed her. She was great with child, and Zeus saved her son, Dionysus. βαρυβρεμέτα (for the ὕ, cp. 336 n.) alludes to this story. *Ov. Met.* 3. 298 (Jupiter, bound by his own oath, grants Semele's prayer): *ergo maerissimus altum | Aethera conscendit, mutique sequentia traxit | Nubila; quis nimbo*

My heart misgives me, 'tis best to keep the established laws,
even to life's end.

CH. O thou of many names, glory of the Cadmeian bride, ^{1st}
offspring of loud-thundering Zeus! thou who watchest over ^{strophe}
famed Italia, and reignest, where all guests are welcomed, in
the sheltered plain of Eleusinian

MSS.: ἀγαλμα νύμφας Nauck. **1110** ἱτάλεια L: 'Ἰταλῶν r.—R. Unger conject. 'Ἰκαρίαν (also suggested by Erfurdt): Bergk, Κιθαλίαν: M. Schmidt, Φιγαλίαν: Seyffert, φνταλίαν.—μέδεις from μηδεις L. **1120** παγκόλουσ L. The first hand sometimes writes νσ very like ισ: but normally it makes this distinction, that ν is joined to the σ, while ι is not; so in κόλποις, 1121.

*immixtaque fulgura ventis | Addidit, et
tonitrus, et inevitabile fulmen.*

1110 The traditional reading, 'Ἰταλῶν, may be supported by these considerations. (1) Southern Italy, the seat of so many Greek colonies, was pre-eminently associated with the cultivation of the vine; and Sophocles has himself used the name which expresses that fact: *Triptolemus* fr. 538 Οἰνωτρία τε πᾶσα καὶ Τυρσηνικὸς | κόλπος Διγυστικὴ τε γῆ σε δέξεται. (2) The opening words of the ode, Καδμείας νύμφας ἀγαλμα, claim Thebes as the birth-place of Dionysus. Though Italy, then, is mentioned before Eleusis, Parnassus and Euboea, that precedence has not the effect of representing Italy as the head-quarters of the Dionysiac worship. Rather the mention of Italy just after Thebes serves to exalt the Theban god by marking the wide range of his power. And this reference to a distant country well suits the immediately following παγκόλουσ, expressing that Eleusis receives votaries from every part of the Greek world. (3) Athenian colonists founded Thurii, on the site of Sybaris, in 444—3 B.C.,—only two or three years before the probable date of this play. Thus, just at this time, the Athenian mind had been turned towards Southern Italy, and the allusion would strike a chord of sympathy in the audience. It may be worth remembering that the poet himself would naturally have felt a more than common interest in the new home of his friend Herodotus.

The only worthy rival of 'Ἰταλῶν is the conjecture 'Ἰκαρίαν. This was the name of a deme in the N. E. of Attica, picturesquely situated in an upland valley bounded on the N. by the mountain-chain ('Aphorismo') which shuts in the

plain of Marathon, and on the S. by Pentelicus. The site—at a place called 'Dionysos'—is proved by local inscriptions, found by members of the American School in 1888. The story was that, when Dionysus first entered Attica, he was received at Icaria by Icarus, whom he taught to make wine. Icaria was associated with the earliest celebrations of the rural Dionysia (thus the ἀσκολιασμός, or dancing on greased wine-skins, was said to have been introduced by Icarus himself), and with the infancy of Attic drama in both kinds,—as it was also the birth-place of Thespis, and, at a later time, of the comic poet Magnes. Inscriptions and other remains show that, in the 5th century B.C., it was the seat of an active Dionysiac worship, with dramatic performances. These discoveries remind us that Sophocles might well have called Icaria κλυτὰν. Prof. A. C. Merriam further points out that, in literature, the legend of Icaria is often associated with that of Eleusis (*American School at Athens: Seventh Annual Report*, 1887—88, p. 96). To Statius, *Theb.* 12. 619 (*Icaris Celeique domus*), may be added Apollod. 3. 14. 7, Lucian *De Salt.* 39 f., Nonnus 27. 283 ff., etc. But these facts remain: (1) 'Ἰταλῶν is also suitable, and is in all the MSS.: (2) it widens the range ascribed to the god's power: (3) a corruption of 'Ἰκαρίαν into 'Ἰταλῶν is not one to which the letters would readily lend themselves, and would have been the less likely to occur because Icaria was familiarly associated with Dionysus.

1120 f. παγκόλουσ, welcoming guests from every quarter to the Eleusinian Mysteries: schol. ἐν οἷς πάντες συνάγονται διὰ τὰς πανηγύρεις. Cp. *El.* 138 ἐξ Ἀτῖδα παγκόλου Νύμφας. Pind. *O.* 6. 63

6 Δηοῦς ἐν κόλποις, Βακχεῦ, Βακχᾶν

7 ὁ ματρόπολιν Θήβαν

8 *ναιετῶν παρ' ὑγρὸν

9 Ἰσμηνοῦ ρεῖθρόν <τ'> ἀγρίου τ' ἐπὶ σπορᾷ δρά-
κοντος.

1124

ἀντ. α'. σέ δ' ὑπὲρ διλόφου πέτρας στέρουσι ὅπως

2 λιγνύς, ἔνθα Κωρύκται

3 στεῖχουσι Νύμφαι Βακχίδες,

1121 Δηοῦς] δηοῦς L. 1122 ὦ βακχεῦ βακχᾶν μητρόπολιν L. Herm. deleted
ω: Musgrave added ὦ before μητρόπολιν.—ματρόπολιν Dindorf. 1128 ε ναιετῶν
παρ' ὑγρὸν Ἰσμηνοῦ | ρέθρον L (the second ρ of ρέθρον from ν). Dindorf restored
ναιετῶν. Triclinius gave ὑγρὸν .. ρέθρον (Hermann ρέθρον). I conjecture ὑγρὸν ..
ρεῖθρόν τ'. 1126—1135 L divides thus: σέ δ'—| στέρουσι...ἐν|θα—| στεῖχουσι—|
κασταλείας τε—| σε νυσάλων—| κισσῆρειν—| πολυστάφυλος—| ἀμβρότων—| θηβαίως
...ἀγνίως. | 1126 διλόφου MSS.: διλόφοιο Dindorf (cp. on. 1115). 1127 ε ἐν|θα

πάγκοιον ἐς χώραν (Olympia).—κόλποις, recesses, i.e., the sheltered Thriasian plain, enclosed by hills,—Aegaleos on the E., Cithaeron on the N., and the Kerāta range on N. w. and W. Cp. Ar. Ran. 373 ἐς τοὺς εἰσθλούς κόλπους λειμῶνων (where, though the scene is in Hades, the allusion is to the Initiated visiting Eleusis). So Pind. O. 9. 87 Νεμέας... κατὰ κόλπον: ib. 14. 23 κόλποις παρ' εὐδόξου Πίλλας. This is better than to refer κόλποις to the Bay of Eleusis, whose shores are the λαμπάδες ἀκταί of O. C. 1049 (where see nn.).—Ἐλευσίνιας: on the i, see n. on this v. in Metr. Analysis. Δηοῦς=Δήμητρος: Hom. h. Dem. 47 πότνια Δηώ. In this connection the proper name of the god was Ἰαχῶς (1159), a young deity who was represented as the son of Cora (or of Demeter); cp. O. C. 681 n. Indeed, Arrian expressly distinguishes the Eleusinian Iacchus from the Theban Dionysus, An. 2. 16 § 3: Ἀθηναῖοι Διόνυσον τὸν Διὸς καὶ Κόρης σέβουσιν...καὶ ὁ Ἰαχῶς ὁ μυστικὸς (the chant of the initiated) τοῦτω τῷ Διονύσῳ, οὐχὶ τῷ Θηβαίῳ, ἐπιδέται. But, as Welcker remarks (Götterl. 2, p. 543), Dionysus was the general name, often substituted for the special title.

1122 Βακχεῦ. The omission of ὦ before this word, and the addition of ὦ before ματρόπολιν, are conjectural (cr. n.). But they are certainly right; for the antistrophic words (1133) answering to Βακχεῦ—Θήβαν, are χλωρὰ τ' ἀκτὰ | πολυστάφυλος πέμπει, which are unques-

tionably sound.—ματρόπολιν: cp. O. C. 707 n. Thebes is the 'mother-city' of the Bacchants, as being the city of Semele and the native place of Dionysus. It was the place at which the Dionysiac cult, coming from Asia Minor by way of Thrace, first established itself in Greece Proper. From Thebes the cult was propagated to Delphi, and associated with the worship of Apollo. See Eur. Bacch. 306. Cp. O. T. 210 n., Tr. 510.

1128 ε. L has ὑγρὸν...ρέθρον, not ὑγρὸν...ρεῖθρον, which was merely a conjecture of Triclinius. And the use of παρὰ with the genit. is not only unexampled (see n. on 966), but here, at least, wholly unintelligible. Metre requires, however, that a long syllable (answering to the first syll. of Θηβαίως in 1135) should precede ἀγρίου. I obtain this by adding τ' after ρέθρον. The second syll. of ὑγρὸν, as the last of a verse, is common. παρὰ with acc. is correct in ref. to a river, the notion being that his abode extends along its banks: cp. El. 184 ὁ παρὰ τὸν Ἀχέροντα θεὸς ἀνάσσειν: Xen. An. 4. 3 § 1 τοῦ πεδίου τοῦ παρὰ τὸν Κεντρίτην ποταμὸν: ib. § 6 ἐστρατοπεδεύσαντο παρὰ τὸν ποταμὸν. For the position of τ', cp. O. T. 258 n., O. C. 33 n. The sing. ρέθρον is not less suitable than the plur.: cp. Aesch. Pers. 497, P. V. 790. For the epithet ὑγρὸν, cp. Od. 4. 458 (Proteus) γήγετο δ' ὑγρὸν ὕδωρ, 'running water.'—Ἰσμηνοῦ: see n. on 103 f.

1125 ἐπὶ σπορᾷ δρ., 'over the seed

Deô! O Bacchus, dweller in Thebè, mother-city of Bacchants, by the softly-gliding stream of Ismenus, on the soil where the fierce dragon's teeth were sown!

Thou hast been seen where torch-flames glare through smoke, above the crests of the twin peaks, where move the Corycian nymphs, thy votaries,

κωρύκλαι νύμφαι | στείχουσι βακχίδες L. Blaydes places νύμφαι after στείχουσι. Dindorf gives νύμφαι στίχουσι (Hesych. στίχουσι· βαδίζουσι, πορεύονται. στίχουμεν· πορευθῶμεν, βαδίσωμεν). Pallis, στείβουσι νύμφαι. Rauchenstein, Κωρύκιον | νύμφαι νέμουσι. M. Schmidt, Κωρύκλαι | γυνφαί ('glens') τ' ἔχουσι Βακχίδες. (Hesych. explains γυνφή by νάπη.) Seyffert, ἐνθα Κωρυκλας | γυνφάς τ' ἔχουσι Βακχίδες. So Keck, but with νάπας τ' for γυνφάς τ', and Semitelos with εὐνάς τ'.

of the dragon,' i.e., on the ground where Cadmus sowed the dragon's teeth, from which the ancestors of the Cadmeans sprang. Hence the Thebans are called *σπαρτοὶ ἄνδρες* (O.C. 1534 n.). The place where Cadmus sowed the teeth was shown on the s. side of Thebes, near the Ἡλεκτραί πύλαι (Paus. 9. 10. 1).—Not, '(ruling) over the dragon's seed,' as if *σπαρτῶ* meant the Thebans.

1126 ε. The general sense is: 'and on the heights of Parnassus thou holdest thy revels by night amid the Corycian Nymphs, who brandish torches.'—*διλόφου πέτρας*: i.e., two *πέτραι*, each with a *λόφος* (cp. 146 *δικρατεῖς λόγχας*, n.): two peaks, one of which stands on each side of a great recess in the steep cliffs above Delphi,—the cliffs called *Φαιδριάδες*, 'gleaming,' from their splendour in the morning sunshine (cp. Eur. *Ion* 86 ff.). These cliffs are about 2000 ft. above sea-level. The easternmost of the two peaks was called *Τάμπεια*: the westernmost, perh. *Νανπλία*, but this is doubtful. Neither of them is the summit of Parnassus. That summit, called *Λυκάρεια*, rises high above them (about 8000 ft. above the sea). Misunderstanding *δικόρυφος*, the Roman poets gave a wrong impression by their 'biceps Parnassus,' which Lucan brings out when he says (5. 72) 'Parnassus gemino petit aethera colle.'

By *ἐντὲρ διλόφου πέτρας* Soph. means the high ground above these two lower peaks, but below the summit of Parnassus. This high ground is what Eur. calls the *δικόρυφος πλάξ* (Eur. *Bacch.* 307). It consists of uplands stretching about 16 miles westward from the summit,

and affording pasturage, interspersed with firs, and with pieces of arable land: wheat, oats, and barley are now grown there. These uplands were the scene of a Dionysiac *τριετηρίς*, a torch-festival, held every second year, at the end of winter, by women from the surrounding districts; even Attic women went to it (Paus. 10. 4. 3). Cp. Lucan 5. 73 *Mons Phoebæ Bromioque sacer, cui numine misto* | *Delphica Thebanæ referunt trietertia Bacchæ*: and Macrobius *Sat.* 1. 18. 3. Here, however, the poet alludes, not to the human festival, but to supernatural revels.

Λιγνός is a smoky flame, such as a resinous pine-torch gives; *στέροψ* finely expresses the lurid and fitful glare flashing through the smoke.—*δῶπτε*, gnomonic perf., 'hath (oft) seen thee': i.e., when the Nymphs brandish their torches, Dionysus is in the midst of them. It was the popular belief that dancing fires could be seen by night on Parnassus, when the god was holding his revels. Eur. *Ion* 716 (Parnassus) *ἴνα Βάκχιος ἀμφιπέρους ἀνέχων πέυκας* | *λαίψηρὰ πηδᾶ νυκτεπλόις ἅμα σὺν Βάκχαις*: cp. *ib.* 1125: *Bacch.* 306: *Phoen.* 226: *I. T.* 1243.

Κωρύκλαι.....*Νύμφαι*: Nymphs who haunt the *Κωρύκιον ἄντρον* and its neighbourhood. The name is from *κώρυκος*, 'a wallet' (and so, a hollow thing), and was given also to a cave on the Cilician coast. The Parnassian cave is near the top of a hill on the high table-land which lies at the base of the central cone,—about 7 miles N.E. of Delphi, and as many N.W. of Aráchova. It is a large stalactite cavern, consisting of an outer chamber of some 200 ft. in length, and an inner one

- 4 Κασταλίας τε νάμα. 1130
 5 καὶ σε Νυσαίων ὀρέων ^{mountain} 1130
 6 (κισσῆρεις ὄχθαι) ^{ivy-clad hills} χλωρά τ' ἀκτὰ
 7 πολυστάφυλος πέμπει,
 8 ἀμβρότων ἐπέων = ἐπετῶν
 9 εὐαζόντων, Θηβαίας ἐπισκοποῦντ' ἀγνιάς. 1135
- στρ. β'. τὰν ἐκ πασᾶν τιμᾶς ὑπερτάταν πόλεων
 2 ματρὶ σὺν κεραυνία.
 3 καὶ νῦν, ὡς βιαίαις ἔχεται 1140
 4 πάνδαμος πόλις ἐπὶ νόσου,
 5 μολεῖν καθαρσίῳ ποδὶ Παρνασίαν ὑπὲρ κλιτὺν
 6 ἦ στονόεντα πορθμόν. 1145

1130 *κασταλείας* L, with *ι* above *ει* from the first hand. 1134 *ἀμβρότων* L: *ἀβρότων* Turnebus.—*ἐπέων*] Hartung conj. *ἐπετῶν* (Pallis, *ἐπετῶν*). 1135 *θηβαίας* L. *Θηβαίας* Hermann (= 1124 *ων ἀγρίου τ'*). 1137–1145 L divides thus: τὰν—| ὑπερτάταν—| ματρὶ—| καὶ νῦν—| ἔχεται—| ἐπὶ—| καθαρσίῳ—| ὑπὲρ...πορθμόν. | 1137 *ε* τὰν ἐκ πασᾶν τιμᾶς | ὑπερτάταν πόλεων L. The second *α* of *ὑπερτάταν* seems to have been *ω*: and some letters have been erased above the line. Dindorf conj. τὰν ἑκατάγα τιμᾶς | ὑπὲρ πασᾶν πόλεων. Blaydes τὰν ἐξ ἀπασᾶν |

of about 100 ft.; the greatest breadth is about 200 ft., and the greatest height, 40. In 480 B.C., when the Persians were coming, many of the Delphians took refuge in it (Her. 8. 36). An old place of sacrifice can still be seen in it; and an inscription found there shows that it was sacred Πανὶ καὶ νύμφαις (C. I. G. 1728). Aesch. *Eum.* 22 σέβω δὲ νύμφαις, ἐνθα Κωρυκίς πέτρα | κολλη, φίλοντις, δαιμόνων ἀναστροφή.

The simple transposition, *στείχουσι νύμφαι* for *νύμφαι στείχουσι*, satisfies the metre, and is far more probable than the change of *στείχουσι* into *στίχουσι*—a form which, though noticed by Hesychius, is not known to have been used by any Attic writer of the classical age.

1130 *Κασταλίας τε νάμα*, sc. *ὀπωπὲ σε*. The *Κασταλία* is a stream which flows from a fissure in the high cliffs above Delphi. It issues near the easternmost of the two peaks (1126 ff., n.),—that which was called *Τάμεια*: and bounds in cataracts, down a precipitous channel, to Delphi, where its water was used for all sacred purposes. Below Delphi it joins the Pleistus (Aesch. *Eum.* 27). It is now called *Ἅγιος Ἰωάννης*. It is fitly mentioned here, since it rises on the edge

of the highlands which form the scene of the revels.

1131 καὶ σε Νυσαίων. And from Nysa in Euboea thou comest to visit Thebes, with thy followers who cry *εὐβοί*. The Euboean Nysa was imagined near Aegae (famous for its temple of Poseidon), on the w. coast of the island, opposite Anthedon. Cp. Stephanus Byz. and Hesych. s.v. *Νῦσα*. That word prob. denoted a moist and fertile place: Welcker would refer it to a lost *νῶς* from rt. *νν* (*νέω*): *Götterl.* i. 439. 'Dionysos' was 'the Zeus of Nysa' (Preller *Myth.* i. 549). Legend placed a Nysa in Thrace (*Il.* 6. 133), Macedonia, Thessaly, Boeotia, Naxos, Caria, Lydia, Cilicia, Arabia, Aethiopia, Libya, India, and even at Parnassus. In a fragment of the *Thyestes* Sophocles beautifully describes a wondrous vine of Euboea, which puts forth leaves and bears fruit in the same day: fr. 235 ἐστὶ γὰρ τις ἐναλία | ἑδδαίσις αἶα· τῇδε βάκχειος βότρυς | ἐπ' ἡμᾶρ ἔρπει, κ.τ.λ.

1132 κισσῆρεις ὄχθαι, ivy-clad hills. Usually *ὄχθη* = a river-bank, *ὄχθος* = a hill: so *Ph.* 726 *Σπερχειὸς...παρ' ὄχθας*, and just afterwards (729) *Ὀλῆας ὑπὲρ ὄχθων*. But the distinction is not always observed; nor need we suspect our MSS.,

hard by Castalia's stream.

Thou comest from the ivy-mantled slopes of Nysa's hills, and from the shore green with many-clustered vines, while thy name is lifted up on strains of more than mortal power, as thou visitest the ways of Thebè:

Thebè, of all cities, thou holdest first in honour, thou, and ^{2nd} thy mother whom the lightning smote; and now, when all our ^{strophe.} people is captive to a violent plague, come thou with healing feet over the Parnassian height, or over the moaning strait!

ὑπερτιμῆς πόλεων. Wecklein proposed (*Ars Soph. em.* p. 76) τὰν ἐκπαγλὰ τιμῆς | ὑπερ-
τιμῆς πόλεων, but in his ed. (1874) has πασῶν instead of τιμῆς. 1140 καὶ νῦν L.
Tournier conject. καιρὸς. 1141 πάνδημος L: πάνδαμος Dindorf.—Boeckh added
ἀμὰ before πόλις, in order to obtain a metrical correspondence with the MS. text
of the antistrophic verse, 1150: but see n. there.—ἐπὶ Musgrave conject. ὑπὸ.
1144 παρνησίαν L: Παρνασίαν r.

for the fact was noticed in antiquity (schol. on Aratus *Phaenomen.* 33). Thus Pind. *P.* 1. 64 δχθαις ὅπο Ταῦγέτου: Eur. *Suppl.* 655 Ἰσμήνιον πρὸς δχθον.—The κισσός was to Dionysus what the δάφνη was to Apollo. The crowning with ivy (κισσωσις) was a regular incident of his festivals: he was called κισσεύς, κισσοκόμης, κισσοχαίτης. Cp. Alciphron *Epist.* 2. 3 § 10 μὰ τὸν Διόνυσον καὶ τοὺς Βακχικοὺς αὐτοῦ κισσοῦς. Ov. *F.* 3. 767 *hedera est gravisima Baccho*.

1138 πολυστάφυλος: cp. *Il.* 2. 537 Χαλκίδα γ' Εἰρέτριάν τε πολυστάφυλόν θ' Ἰστίαίαν. As Histiaea, afterwards Oreus, was on the N. coast, we may suppose that the Homeric epithet—here borrowed by Soph.—would have been at least equally applicable to other parts of the island.—πέμπω, agreeing with nearest subject: 830 n.

1134 ε. The words ἀμβρότων ἐπέων answer metrically to ναιετάων παρ' ὕγρον (1123). There is no metrical reason, then, for altering the MS. ἀμβρότων, with Turnebus, to ἀβρότων. Cp. *O. T.* 158 ἀμβροτε φάμα. There is no certain instance of ἀβροτος in Tragedy. Cp. Pind. *P.* 4. 299 ἀμβροσίαν ἐπέων; 'divine strains.' Here the epithet suggests the mystic power of the invocation.—ἀναβόντων: see on εἰσιον, 964: 'while divine chants resound with the cry εὐσε'; i.e., while the bacchants escort thee on thy way to Thebes with chants of praise. The conjecture ἐπεῶν is neat, but needless.

1137 ε. τὰν ἐκ πασῶν. There is no reason, metrical or other, for suspecting

the MS. reading here. See on 1146. τὰν, θήσαν, implied in Θηβαίτας: cp. 668, 1072.—For ἐκ ('chosen out of') cp. 164: ὑπερτάταν, proleptic; cp. Eur. *I. A.* 573 μελίζω πόλιν ἀξεί: Plat. *Rep.* 565 c τοῦτον τρέφειν τε καὶ ἀξείω μέγαν.

1139 κεραυνίῳ, destroyed by the lightning of Zeus: see on 1115 f. Works of art frequently associate Dionysus with his mother. Thus a fragmentary vase-painting shows him introducing her to Olympus (Weicker, *Alte Denkm.* III. pl. 13). On coins she is sometimes enthroned beside him. See Baumeister, *Denkm.* p. 443.

1140 ε. ἔχεται ἐπὶ βιαίας νόσου, is captive to a violent (=a most grievous) plague. The νόσος is the divine anger which Thebes has incurred (1015). ἐπὶ νόσου seems to be like ἐπ' εἰρήνης ('in time of peace' *Il.* 2. 797), ἐπὶ σχολῆς (Aeschin. or. 3 § 191): i.e., the prep. expresses the continuing presence of the νόσος, and the whole phrase strictly means, 'the city is in distress, under the prevalence of a malady.' (We could scarcely compare ἐπὶ ξύλου, and suppose a metaphor from a rack or cross; cp. n. on 308 f.) Musgrave's ὑπὸ (for ἐπὶ) is tame. For ἔχεται cp. Plat. *Legg.* 780 B ὑπὸ πολλῆς ἀπορίας ἐχομένοις. There is only a verbal likeness to Her. 6. 11 ἐπὶ ξυροῦ γὰρ ἀκμῆς ἔχεται (are poised) ἡμῖν τὰ πρήγματα.—For βιαίας cp. n. on 1310 δειλαίος. The text is sound, without Boeckh's conjectural insertion of ἀμὰ before πόλις: see on 1150.—πάνδαμος: cp. on 7.

1148 ε. μολεῖν: infin. for imperat.: cp. n. on 150 ff.—καθαροῖς: Dionysus

divine chants as
while the bacchants

- ἀντ. β. ἰὼ πῦρ *πνεύοντων χοράγ' ἄστρον, νυχίων
 2 φθεγμάτων ἐπίσκοπε,
 3 παῖ Διὸς γένεθλον, προφάνηθ',
 4 *ἄναξ, σαῖς ἅμα περιπόλοις
 5 Θυίαισιν, αἱ σε μαινόμεναι πάννηχοι χορεύουσι
 6 τὸν ταμίαν *Ἰακχον.

1150

1146—1154 L divides thus: ἰὼ— | χοράγ'— | φθεγμάτων— | παῖ— | προφάνηθι— | σαῖς— | θυίαισιν— | πάννηχοι— | χορεύουσι . . Ἰακχον. | 1146 L ἰὼ πῦρ πνεύοντων | χοράγ' ἄστρον καὶ νυχίων | L. (So the later MSS., some with χοράγ'.) For πνεύοντων, Brunck gave πνεύοντων. Hermann, inserting τῶν before πῦρ, made πνεύοντων a spondee. He also deleted καὶ before νυχίων.—Wolff: ἰὼ πύρπων ἄστρον χοράγ' καὶ νυχίων. (So Campbell, but with ὦ πῦρ πνεύοντων.)—Semitelos: ἰὼ

was often invested with the attributes of the Purifier and Healer, as καθάρσιος, ἀλεξίκακος, ἀκέρσιος, etc. Cp. Athen. 22 E, and 36—37. This was one aspect of the Delphian cult which associated him with Apollo.—κλιτὸν —, as Tr. 271: but —, Od. 5. 470 ἐς κλιτὸν ἀναβὰς. Here, the last syll. of the verse being common, ὕν stands for ὕν.—πορθμόν, the Euripus, between Euboea and Boeotia. At Chalcis (Egripo) it is only 40 yards across.—στονόαντα refers to the noise of wind and water in the strait, with its constantly changing currents. Strabo 9. 403 περὶ δὲ τῆς παλιμπορίας τοῦ Εὐρίπου τοσοῦτον μόνον εἰπεῖν ἱκανόν, ὅτι ἐπτάκις μεταβάλλειν φασὶ καθ' ἡμέραν ἐκάστην καὶ νύκτα. Livy (28. 6) explains this by the squalls from the hills. Cp. Lucan's description of the Euripus, 5. 234, *Arctatus rapido fervet qua gurgite pontus*.

1146 f. πνεύοντων, Brunck's simple correction of πνεύοντων, heals the metre. The MS. reading in 1137 f. is above all reasonable suspicion; and these verses now agree with them. It is a sin against all critical method to make violent changes in 1137 f.—as Dindorf (followed by Wecklein) does—in order to keep the short syllable of πνεύοντων here. Hermann's argument against πνεύοντων, which has deterred editors from admitting it, was strangely weak. He said that the first syllable of the epic πνέω never occurs with ictus (i.e., in arsis); and that, if the tragic poets had used that form, they would at least not have put an ictus on the πνεί. But Homer repeatedly has πνοῇ with ictus on the 1st syll. (as first

word of the verse): and as πνοῇ to πνοή, so is πνέω to πνέω. It is plain, therefore, that the Homeric absence of ictus from the πνεί of πνέω was purely an accident of convenience in composition, —the phrases being μένεα πνέοντες, θεφυρή πνέουσα, ἡδὲ μάλα πνέουσιν, πνέει τε καὶ ἔρπει, etc. We need not dwell, then, on the fact which makes a second fallacy in the argument,—viz. that the ictus on πνεί here is only equal to that which falls on οὐτ (see Metr. Anal.). Tragic lyrics teem with epic forms and phrases. Ἰάω was at least as familiar a word as πνέω. Yet twice in lyrics Soph. has ventured to use the epic Ἰάω: *El.* 157 οἷα Χρυσόθεμυ Ἰάει: *O.C.* 1213 Ἰάειν. Is it, then, reasonable to suppose that the poet, requiring — — instead of — —, would have hesitated to use the familiar epic form πνέοντων? Nor is this all. In Aesch. *Cho.* 621 the MSS. give πνέονθ' ἃ κυνόφρων θηνω: where πνέονθ' ἃ = σύμμετρον in the strophe (610), and the 1st syllable is (pace Hermann) necessarily long, being that of a spondee (or trochee): Heath's correction, πνέονθ', is therefore certain.

Other conjectures are: (1) ἰὼ πύρπων ἄστρον χοράγ' καὶ νυχίων (G. Wolff). The objection is that the contracted πύρπωνι and πύρπωνι do not justify πύρπωνι for πύρπωνι: cp. Eur. *Med.* 478 ταύρων πυρπώνων ἐπιστάτην. (2) ἃ (for ἰὼ) πῦρ πνεύοντων χοράγ' καὶ νυχίων (Campbell). Here πνεύοντων is a spondee. But such a synizesis seems very improbable. Remark, too, that L's χοράγ' ἄστρον does not warrant us in supposing that ἄστρον

O thou with whom the stars rejoice as they move, the stars and anti-
whose breath is fire; O master of the voices of the night; strophe.
son begotten of Zeus; appear, O king, with thine attendant
Thyiads, who in night-long frenzy dance before thee, the giver
of good gifts, Iacchus!

πῦρ παλλόντων χοράγ', ἄστρον νυχίων | φθεγμάτων. Cp. on 1149. 1148 φθεγ-
μάτων] φεγγάτων Gleditsch, on a former conject. of Nauck's. 1149 καὶ
δῖος L. In order to obtain a long syll. (=νῦν 1140), Pallis proposes Διὸς καὶ
Σεϋφίερ, καὶ Δίων: Bothe, καὶ Ζηνός.—Semitelos writes, ἐπισκόπει | γὰρ, Διόους
γένεθλον. 1150 προφάνθῃ ναξίαισ L. Bergk restored προφάνθῃ, ὠναξ.—
Musgrave had given προφάνθῃ, ὦ Ναξίαισ. See on 1141. 1152 θύϊαισ L:
Θυϊαίσι Boeckh.

originally preceded χοράγῃ. Neglect of
elision is frequent in L: thus, to take
one play only, the O. C. supplies these
examples: 266 τὰμὰ· ἐπεὶ: 694 ἔστιν δὲ
οἶον: 883 τάδε. ὅβρις: 915 κύρια ὦδε:
1026 θηρώοντα ἢ τύχη: 1210 ἰσθί, ἐάνπερ.
The deletion of καὶ before νυχίων is also
warranted by instances in which καὶ has
been thrust into L. Here, the καὶ would
decidedly enfeeble the passage.

χοράγ' ἄστρον. The sympathetic joy
of the elemental powers—stars, moon, and
sea—was especially associated with those
night-festivals in which Dionysus bore
his mystic character, as the young Ἰακχος
of the Eleusinian ritual, the companion of
Demeter and Cora (n. on O. C. 682 ff.).
See Eur. Ion 1078 ff., where the refer-
ence is to the Dionysus of the Great Mys-
teries at Eleusis: ὅτι καὶ Διὸς ἀστερωπὸς
| ἀνεχόμενος αἰθέρι, | χορεύει δὲ Σελάνα |
καὶ πεντήκοντα κύρια | Νηρέος. Hence
this crowning strain, which begins by
greeting him as χοράγος ἄστρον, fitly closes
with his Eleusinian name.—νυχίων φθεγ-
μάτων, the songs, or wild cries, of his
worshippers. Eur. Bacch. 485 (Pentheus)
τὰ δ' ἐρὰ νύκτωρ ἢ μεθ' ἡμέραν τελεῖς;—
ΔΙ. νύκτωρ τὰ πολλὰ· σεμνότητ' ἔχει σκό-
τος. Plut. Mor. 291 A mentions, as
Boeotian festivals of Dionysus, the Ἀγρι-
ώνια and Νυκτέλια,—ὧν τὰ πολλὰ διὰ
σκότους δρᾶται. Ar. Ran. 340 (the Chorus
of the Initiated) ἔγειρε φλογέας λαμπάδας
ἐν χερσὶ τινάσσω, | Ἰακχ', ὦ Ἰακχε, | νυκ-
τέρου τελετῆς φωσφόρος ἄστηρ.

1149 καὶ Διὸς=καὶ νῦν ὥς (1140),
but is sound, since the second syllable
may be either long or short (see Metr.
Anal.).

1150 ὠναξ is a certain correction of

L's ναξίαισ. The latter, i.e. Ναξίαισ,
may be rejected for two reasons. (1) vv.
1140 f. (καὶ νῦν—ἐπὶ νόσου) are clearly
sound, and the weak addition of ἀμὰ be-
fore πόλις is a pure guess, based on the
supposed genuineness of Ναξίαισ here.
(2) Naxos was, indeed, peculiarly asso-
ciated with Dionysus, through Ariadne's
story, and in other ways (Diod. 5. 50 ff.,
Plin. N. H. 4. 12. 22): but, here, Ναξίαισ,
as the epithet of his followers, would be
inappropriate, since he is to visit Thebes
either from Parnassus or from Euboea
(1143 f.).

1152 f. Θυϊαίσιν (θύω, to sacrifice),
female votaries of Dionysus,—here, his
attendant Nymphs (O. C. 679 n.),—not
human worshippers. The pediment of
the temple at Delphi represented Diony-
sus with the Thyiads, and a setting sun
(Stephani, Compt. rend., 1860, vol. 3 pp.
77 ff.). Similar names were Βάκχαι,
Ἀήραι, Μαινάδες (this properly a general
epithet); and, in Macedonia, Κλώδωνες,
Μιμαλλόνες (Plut. Alex. 2). Plut. Mor.
389 c quotes some words of a thyiad
song, εἰσιον ὁρσιγύναικα μαινομέναις Διόνυ-
σον ἀνθέοντα τιμαῖς. In Elis a Dionysiac
festival was called τὰ Θύια (Paus. 6. 26.
1). Cp. Catull. 64. 255 ff.: Verg. Aen. 4.
301 ff.—χορεύουσι with acc. of the god,
as Pind. I. 1. 7 Φοῖβον χορεύων. Cp.
κῆπτομαι, τίλλομαι, τύπτομαι with acc. of
person mourned.

1154 ταμίαν, dispenser (of their for-
tunes): cp. Plat. Rep. 379 E ὡς ταμίαν
ἡμῶν Ζεὺς ἀγαθῶν τε κακῶν τε τέτυκ-
ται.—Ἰακχον: see on χοράγ' ἄστρον
(1146).

1155—1152 Exodos. The threefold
catastrophe. Creon's remorse.

ΑΓΓΕΛΟΣ.

Κάδμου πάροιχοι καὶ δόμων Ἀμφίονος, 1155
οὐκ ἔσθ' ὅποιον στάντ' ἂν ἀνθρώπου βίον
οὐτ' αἰνέσαιμ' ἂν οὔτε μεμψαίμην ποτέ
τύχη γὰρ ὀρθοῖ καὶ τύχη καταρρέπει
τὸν εὐτυχοῦντα τὸν τε δυστυχοῦντ' αἰεί·
καὶ μάντις οὐδεὶς τῶν καθεστῶτων βροτοῖς. 1160
Κρέων γὰρ ἦν ζηλωτός, ὡς ἐμοί, ποτέ, ^{ἤντιν}
σώσας μὲν ἐχθρῶν τήνδε Καδμείαν χθόνα,
λαβὼν τε χώρας παντελὴ μοναρχίαν
ἡϋθυνέ, θάλλων εὐγενεὶ τέκνων σπορᾷ·
καὶ νῦν ἀφείται πάντα. τὰς γὰρ ἡδονὰς 1165
ὅταν προδῶσιν ἄνδρες, οὐ τίθημ' ἐγώ

1155 στάντ' ἂν] Nauck conject. πάντ' ἂν: Meineke, ἀν τιν': Semitelos, ὅτι συνόντ' ἂν. 1157 ἂν from ἀμ, with an erasure after it, L. 1160 καθεστῶτων] Blaydes conject. ἐφεστῶτων. 1161 ὡς ἐμοί, ποτέ] ὡς ἐμοί ποτε L. 1162 μὲν] Hartung conject. γὰρ. 1163 λαβὼν τε] λαβόντε L. 1164 After θάλλων, τε has been erased in L. 1165 π. τὰς γὰρ ἡδονὰς | ὅταν προδῶσιν ἄνδρες οὐ τίθημ' ἐγώ L. Then follows v. 1168 πλούτει τε. So too the later MSS. Athenaeus 7. 280 C supplies verse 1167, quoting 1165—1171 thus: τὰς γὰρ ἡδονὰς | ὅταν προδῶσιν ἄνδρες, οὐ τίθημ' ἐγώ | ἔην τοῦτον, ἀλλ' ἐμψυχον ἡγοῦμαι νεκρὸν. | πλούτει τε... πρὸς τὴν ἡδονήν. In 12. p. 547 C he quotes the same verses in the same

1155 δόμων goes with Κάδμου also: cp. O. T. 417 μητρός τε καὶ τοῦ σοῦ πατρός: O. C. 1399 κελεύθου τῆς τ' ἐμῆς δυσπραξίας. Cadmus founded Thebes; at a later time, Amphion (Niobe's husband) and his brother Zethus built a wall round it (Apoll. Rhod. 1. 740 ff.). The Thebans are πάροιχοι (neighbours) δόμων, as dwelling around the Καδμεία, the Theban acropolis which was the seat of Cadmus (cp. O. T. 20 n.).

1156 π. οὐκ ἔστι (τοιούτος ἀνθρώπου βίος), ὅποιον οὐτ' αἰνέσαιμ' ἂν ποτε οὔτε μεμψαίμην στάντα: there is no kind of human life that I would ever praise, or complain of, as fixed. The partic. στάντα has a causal force, giving the ground for the praise or blame. Prosperity may seem secure, or misery irremediable; but no condition can be regarded as really stable (στάσιμον). Soph. has given us a perfect comment on στάντα (which Nauck calls 'undoubtedly' corrupt) in fr. 786, and it is strange that it should have escaped notice:—ἀλλ' οὐμὸς δέι πτόμος ἐν πυκνῷ θεοῦ | τρήχῃ κυκλείται, καὶ μεταλλάσσει φύσιν | ὥσπερ

σελήνης δ' ὅψις εὐφρόνας δόο | στήναι δύναιτ' ἂν οὐποτ' ἐν μορφῇ μιᾷ,—cannot remain fixed in one phase.—βίον is the antecedent drawn into the clause and case of the relative: O. C. 56 δ' ἐπιστείβεις τόπον | ...καλεῖται etc.: ἰδ. 907 νῦν δ' ὅσπερ αὐτὸς τοὺς νόμους εἰσῆλθ' ἔχων.—The only other tenable view would be: οὐκ ἔστι (βίος τοιούτος στάς) ὅποιον αἰνέσαιμ' ἂν: there is no life so situated that I could praise it. On this view, στάντα would cohere closely with ὅποιον, having been attracted into the acc. like βίον itself. This is not impossible; but, if this were the construction, I should wish to read ὅποιον: cp. Αἰ. 950 οὐκ ἂν τάδ' ἔσθ' ἡ δὲ μὴ θεῶν μέτα.

1160 μάντις...τῶν καθεστῶτων, a prophet about them,—i.e. one who can say how long they will last. The conjecture ἐφεστῶτων ('imminent'), which Nauck receives, is decidedly wrong for two reasons. (1) Though we find Κῆρες ἐφεστᾶσιν, etc., the perf. παντ. was regularly used as it is in Αἰ. 1072 τῶν ἐφεστῶτων (masc.) κλύειν 'to obey the rulers'; and here a Greek would rather have sup-

Enter MESSENGER, on the spectators' left hand.

ME. Dwellers by the house of Cadmus and of Amphion, there is no estate of mortal life that I would ever praise or blame as settled. Fortune raises and Fortune humbles the lucky or unlucky from day to day, and no one can prophesy to men concerning those things which are established. For Creon was blest once, as I count bliss; he had saved this land of Cadmus from its foes; he was clothed with sole dominion in the land; he reigned, the glorious sire of princely children. And now all hath been lost. For when a man hath forfeited his pleasures, I count him not

words. Eustathius p. 957. 17 quotes τὰς γὰρ ἡδονὰς | ὅταν προδῶσιν ἄνδρα (sic), οὗ τίθημι' ἐγώ, and remarks that, after these words, τὰ ἀκριβῆ ἀντίγραφα have the verse, ἔην τοῦτον, ἀλλ' ἐμψυχον ἡγοῦμαι νεκρόν. If his statement did not rest merely on Athenaeus, then, in the 12th cent., a century after L was written, there were MSS. extant which could have corrected it here; yet all our MSS. share its defect. This point should be noticed as favouring the view that all our MSS. come from L. The edition of Turnebus (Paris, 1553) was the first which incorporated v. 1167.—See Appendix.

posed the sense to be, 'no one in authority is a prophet.' (2) The point is that things may seem established, and yet be unstable.

1161 ὡς ἔμοι: Ai. 396 ἔρεβος ὦ φανερὸτατον ὡς ἔμοι: cp. O. C. 20 n.

1162 π. σώσας... ἐχθρῶν: the gen. as after λῶν, ἐλευθερώ: Ph. 919 σώσαι κακοῦ: Eur. Or. 779 σωθῆναι κακῶν.—The regular constr. would have been ἦν ζηλωτός, σώσας μὲν χθόνα, λαβὼν δὲ μοναρχίαν. For δὲ, τε has been substituted, as in Tr. 1012 πολλὰ μὲν ἐν πόντῳ κατὰ τε θρία πάντα καθαίρων: Ph. 1056 πάρεστι μὲν | Τεῦκρος, ... | ἐγώ θ': id. 1136 ὁρῶν μὲν ἀσχυρὰς ἀπάτας, | στυγρὸν τε φῶτ'. Then in the second clause, λαβὼν τε, a new finite verb, ἡῦθι, has been inserted, with the result that λαβὼν now begins a new sentence. Cp. 815 θυμησεν, n.—παντελῆ, complete; Plat. Legg. 698 A ἡ παντελὴς... ἐλευθερία: cp. 737 n.—ἡῦθι: cp. 178: O. T. 104 ἀπευθύνει πῶλιν. The temporal augment for verbs beginning with εἰ is attested by Attic inscr. of c. 403—321 B.C. (Meisterhans, p. 78).—εἴνευ, not εἴνευ: 793 n.

1166 ἀφείται πάντα, all has been given up,—has slipped from his grasp, and been lost. Cp. Her. 8. 49 ἡ γὰρ Ἀττική ἀπέειτο ἤδη (to the Persians). The perf. pass. of ἀφίημι is always pass. in sense, usu. meaning either 'set free'

(as Isocr. or. 17 § 11), or, 'left free' (Plat. Critias 117 C, of open ground), or 'permitted' (Thuc. 5. 91). The only apparent instance of ἀφείμαι as a perf. midd. is Dem. or. 23 § 157 τοῦ μὲν τιμωρεῖσθαι τὸν Χαρίδημον ἀφείσθαι, ἀποστεῖλαι δ' ὑπόσπονδον. But there, as ἀποστεῖλαι suggests, we must surely read the 2nd aor. midd. ἀφέσθαι, which was frequent in this sense (Plat. Gorg. 458 C, etc.). If ἀφείται were midd. here, we should require πάντων: cp. Thuc. 2. 60 τοῦ κοινοῦ τῆς σωτηρίας ἀφέσθε.

1166 προδῶσιν. προδιδόναι ἡδονὰς could not mean merely, 'to resign' one's joys. It necessarily implies a fault on the loser's part; and it is precisely because Creon had committed such a fault that I believe προδῶσιν to be sound. The man accused of taking a bribe to break the law was described at 322 as ἐπ' ἀργύρῳ... τὴν ψυχὴν προδούς. Our word, 'to forfeit,' i.e. 'to lose by one's own fault,' seems fairly to represent the shade of meaning which distinguishes προδιδόναι ἡδονὰς from ἀπολλύναι ἡδονὰς. Creon's joys—the life of his son, and the good opinion of his subjects—have been sacrificed by him to the indulgence of stubborn self-will. Athenaeus, who twice quotes this passage (cr. n.), shows that c. 200 A.D. it was read as above: he is our oldest and best source for it. L's ἀνδρὲς must be con-

ζῆν τοῦτον, ἀλλ' ἔμψυχον ἡγοῦμαι νεκρόν.
 πλούτει τε γὰρ κατ' οἶκον, εἰ βούλει, μέγα,
 καὶ ζῆ τύραννον σχῆμ' ἔχων· ἐὰν δ' ἀπῇ
 | τούτων τὸ χαίρειν, τᾶλλ' ἐγὼ καπνοῦ σκιᾶς 1170
 οὐκ ἂν πριαίμην ἀνδρὶ πρὸς τὴν ἡδονήν.

ΧΟ. τί δ' αὖ τὸδ' ἄχθος βασιλέων ἡκεις φέρων;

ΑΓ. τεθνᾶσιν· οἱ δὲ ζῶντες αἴτιοι θανείν.

ΧΟ. καὶ τίς φονεύει; τίς δ' ὁ κείμενος; λέγε.

ΑΓ. Αἰμῶν ὄλωλεν· αὐτόχειρ δ' αἰμάσσεται. 1175

ΧΟ. πότερα πατρώας ἢ πρὸς οἰκείας χερὸς;

ΑΓ. αὐτὸς πρὸς αὐτοῦ, πατρὶ μηνίσας φόνου.

ΧΟ. ὦ μάντι, τοῦπος ὡς ἄρ' ὀρθὸν ἦνυσας.

1168 πλούτει from πλουτεῖ L. βούλει is accentless in L, with an erasure above it.
 1169 ζῆ] ζῆι L: ζῆι x (with gl. ζῆθι in V). 1170 εἰ] Tournier proposes
 to write ἀγῶ, and to delete v. 1171.—πριαίμην ἀνδρὶ] Gleditsch conject. ποιοῖμην πάντα.

sidered in connection with the fact that L (like our other mss.) omits v. 1167. L has a point at *προδῶσιν*, and its reading was (I suspect) understood thus: 'when (men) forfeit their pleasures, I do not count that the part of a man' (i.e. of one who can be really said to live). Hence I do not think that L's *ἀνδρὸς* really confirms Seyffert's conjecture, *καὶ γὰρ ἡδοναὶ* | *ὅταν προδῶσιν ἀνδρός*, 'when a man's pleasures fail.' For this use of *προδιδόναι*, cp. Her. 7. 187 οὐδέν μοι θωῦμα παρίσταται προδοῦναι τὰ ρέεθρα τῶν ποταμῶν (that they failed = *ἐπικλιπεῖν*); id. 8. 52 τοῦ φράγματος προδεωκότος, the barricade having failed (them). Xenophanes fr. 1. 5 ἄλλος δ' οἶνος ἐτόμος, δς οὐποτέ φησι προδώσειν. So with acc., [Dem.] or. 52 § 13 τὸν ὀφθαλμὸν αὐτὸν προδιδόντα (his eye-sight failing him). Yet here the phrase would seem a strange one. And if *ἀνδρες* was older than *ἀνδρός*, as we have reason to believe that it was, that fact would confirm the genuineness of τὰς γὰρ ἡδονάς.—See Appendix.

οὐ τίτῃμι with inf., as oft. with the midd. τίθεμαι; Plat. *Phaed.* 93 C τῶν οὖν τιθεμένων ψυχὴν ἁρμονίαν εἶναι. Cp. *El.* 1270 δαίμωνιον αὐτὸ τίτῃμι' ἐγώ.

1167 For ζῆν, ζῶν has been proposed: but the Epic and Ionic ζῶν does not occur in Attic.—τοῦτον after the plur. as, conversely, *δοστis* is followed by οὔτοι (709 n.), and *νεκόν* by ὦν (1072).—ἔμψ. νεκρόν: cp.

Ph. 1018 ἀφίλον, ἐρημον, ἀπολιν, ἐν ζῶσιν νεκρόν.

1168 εἰ πλούτει...ζῆ, the hypothetical imperat.: Antiphon fr. 130 (*ap.* Stob. *Flor.* 68. 37) φέρε δὴ καὶ παῖδες γενέσθωσαν· φροντίζων ἡδὴ πάντα πλέα. Dem. or. 20 § 14 οὐδὲ γὰρ εἰ πάντῃ χρηστός ἐσθ', ὡς ἐμοῦ γ' ἔνεκα ἐστῶ, βελτίων ἐστὶ τῆς πόλεως τὸ ἦθος.—αἰ βούλει: Plat. *Rep.* 432 A τοὺς ἰσχυροτάτους καὶ τοὺς μέσους, εἰ μὲν βούλει, φρονήσῃ, εἰ δὲ βούλει, ἰσχύει. For the form ζῆ, cp. Eur. *I. T.* 699 ἀλλ' ἔρπε καὶ ζῆ καὶ δόμουσ' οἶκει πατρός. *Fr. Anthol. P.* 11. 57 πῦρε, γέρον, καὶ ζῆνι (by Agathias, c. 550 A.D.): and so *ib.* 10. 43 (author uncertain). σχῆμα, outward show, dignity, pomp: Plat. *Legg.* 685 C τὸ τῆς ἀρχῆς σχῆμα...οὐ σμικρόν.

1170 τὸ χαίρειν: *Ai.* 555 ἔως τὸ χαίρειν καὶ τὸ λυπεῖσθαι μάθῃ. Aesch. *Eum.* 301 ἔρρειν, τὸ χαίρειν μὴ μαθόνθ' ὅπου φρενῶν: *ib.* 423 ὅπου τὸ χαίρειν μηδαμῶν νομίζεται. For the thought, cp. Simonides fr. 71 τίς γὰρ ἄδονᾶς ἀτερ θνατῶν βλος ποθεῖνδῃς ἢ ποῖα τυραννίς; | τὰς δ' ἀτερ οὐδὲ θεῶν ζαλωτὸς αἰῶν: where ἡδονή is as general as τὸ χαίρειν here. More often, however, the sentiment refers to sensuous ἡδοναί: cp. Mimnermus fr. 1 τεθνατῇν ὅτε μοι μηκέτι ταῦτα μέλοι: Antiphanes fr. incert. 51 (it is foolish to disparage ἔρως), εἰ γὰρ ἀφελοὶ τις τοῦ βλου τὰς ἡδονάς, | καταλείπετ' οὐδὲν ἕτερον ἢ τεθηκέναι.—καπνοῦ σκιᾶς: gen. of price

as living,—I hold him but a breathing corpse. Heap up riches in thy house, if thou wilt; live in kingly state; yet, if there be no gladness therewith, I would not give the shadow of a vapour for all the rest, compared with joy.

CH. And what is this new grief that thou hast to tell for our princes?

ME. Death; and the living are guilty for the dead.

CH. And who is the slayer? Who the stricken? Speak.

ME. Haemon hath perished; his blood hath been shed by no stranger.

CH. By his father's hand, or by his own?

ME. By his own, in wrath with his sire for the murder.

CH. O prophet, how true, then, hast thou proved thy word!

1175 *αὐτόχειρ*] Meineke conject. *ἀρτίχειρ*.

1177 *φόνου*] *φόνωι* L, with *ου* above from first hand.—Herwerden conject. *γόνος*: Keck, *κόρης*.

(nom., *καπνοῦ σκιά*). *Ph.* 946 οὐδ' οἷδ' ἐναιῶν νεκρὸν ἢ καπνοῦ σκιά, | εἰδῶλον ἄλλως. *Aesch.* fr. 390 τὸ γὰρ βρότειον σπέρμ' ἐφ' ἡμέραν φρονεῖ, | καὶ πιστὸν οὐδὲν μᾶλλον ἢ καπνοῦ σκιά. So *Soph.* fr. 12 ἀνθρώπος ἐστὶ πνεῦμα καὶ σκιά μόνον. *Cr.* *Pind.* *P.* 8. 95 σκιάς ὄναρ | ἀνθρώπος. *Aesch.* *Ag.* 839 εἰδῶλον σκιάς.

1171 *πριαμένη ἀνδρὶ*. After a verb of buying or receiving, the dat. of interest denotes the person who has the thing taken off his hands: *Ar. Ach.* 812 πόσου πρίωμαι σοὶ τὰ χοιρίδια; *Il.* 15. 87 θέμιστι δὲ καλλιπαρῆϊ | δέκτο δέπας.—πρὸς τὴν ἡδ., compared with it: fr. 327. 4 κάσσι πρὸς τὰ χρήματα | θνητοῖσι τὰλλα δεύτερ': *Eur.* fr. 96 ἀλλ' οὐδὲν ἠδύγεια πρὸς τὰ χρήματα. Suppose that one could buy either (1) wealth and power without joy, or (2) joy without wealth and power; in comparison with (2), (1) would be worth nothing.—Not, 'in exchange for pleasure,' like *Plat. Phaed.* 69A ἡδονὰς πρὸς ἡδονὰς... καταλλάττεσθαι: for the price is expressed by *καπνοῦ σκιάς*.

1172 *βασίλειον* = *τυράννων*, the royal house. *Tr.* 316 μὴ τῶν τυράννων; is she of the royal stock?—*αἰτωὶ θανεῖν*, instead of *τοῦ θανεῖν*: *Antiphon* or. 5 § 23 ἐγὼ αἰτίος ἦν πεμφθῆναι ἀγγελον.—*As* vv. 1186 ff. show, *Eurydice* is supposed to be in the act of opening the palace-door, to come out, when she overhears evil tidings. If she is supposed to have fainted (1188) immediately on hearing the general announcement in v. 1173,

then her request in v. 1190 is the more natural. Possibly the spectators were allowed to catch a glimpse of her through the partly opened doors; though the Chorus announce her only at 1180.

1174 *φονεῖται* = *ὁ φονεὺς ἐστίν*: *cr.* *O. T.* 437 τίς δέ μ' ἐκφύει βροτῶν (is my sire), where see n.—*ὁ κείμενος*: *cr.* *Aesch.* *Eum.* 590 οὐ κείμενῳ πῶ τόνδε κομπάζεις λόγον.

1175 *αὐτόχειρ* could mean either 'by a kinsman's hand,' or 'by his own hand.' See n. on 56 *αὐτοκτονοῦντε*. Hence such compounds sometimes receive a further definition, as *Al.* 841 αὐτοσφαιεῖς | πρὸς τῶν φιλόστων ἐκγόνων. But in *Aesch.* *Eum.* 336 αὐτοურიαί, without any such addition, = 'murders of kinsfolk.' G. Wolff ought not, however, to have compared *Xen. H.* 6. 4. 35, ἀποθνήσκει αὐτοχειρίᾳ μὲν ὑπὸ τῶν τῆς γυναικὸς ἀδελφῶν, βουλῇ δὲ ὑπ' αὐτῆς ἐκείνης, i.e., 'by the deed of their hands' (*cr.* above, v. 306), 'though at her instigation.' Attic prose does not use *αὐτόχειρ* or *αὐτοχειρία* in the pregnant poetical sense (a slayer, or a slaying, of kinsfolk), but merely in the general sense, 'doing with one's own hands,' etc. See *Plat. Legg.* 872 B: *id.* 865 B, etc.

1177 *φόνου*, causal gen.: 931 (τοῦτων) n.—*ὀρθὸν ἔγνους*, hast fulfilled it, so that it comes right (*cr.* 1136, n. on *ὑπεργάταν*): *O. T.* 506 πρὶν ἰδοιμ' ὀρθὸν ἔπος: *cr.* *id.* 853. *O. C.* 454 (μαρτεία) ἀμὸι Φοῖβος ἔγνυσέν ποτε.

6 Δηοῦς ἐν κόλποις, Βακχεῦ, Βακχᾶν

7 ὁ ματρόπολιν Θήβαν

8 *ναιετῶν παρ' ὑγρόν

9 Ἰσμηνοῦ ρεῖθρόν <τ'> ἀγρίου τ' ἐπὶ σπορᾷ δρᾶ-
κοντος.

1124

ἀντ. α'. σὲ δ' ὑπὲρ διλόφου πέτρας στέρουσι ὅπως

2 λιγνύς, ἐνθα Κωρύκται

3 στείχουσι Νύμφαι Βακχίδες,

1121 Δηοῦς] δηοῦς L. 1122 ὦ βακχεῦ· βακχᾶν ματρόπολιν L. Herm. deleted ὦ: Musgrave added ὁ before ματρόπολιν.—ματρόπολιν Dindorf. 1123 ε. ναιετῶν παρ' ὑγρόν Ἰσμηνοῦ | ρεῖθρον L (the second ρ of ρεῖθρον from ν). Dindorf restored ναιετῶν. Triclinius gave ὑγρῶν . . ρεῖθρων (Hermann ρεῖθρων). I conjecture ὑγρόν . . ρεῖθρόν τ'. 1126—1135 L divides thus: σὲ δ'—| στέρουσι...ἐνθα—| στείχουσι—| κασταλείας τε—| σε νυσάλων—| κισσῆρεϊς—| πολυστάφυλος—| ἀμβρότων—| θηβαίᾳς ...ἀγνιάς. | 1126 διλόφου MSS.: διλόφοιο Dindorf (cp. on. 1115). 1127 ε. ἐνθα

πάγκοιον ἐς χώραν (Olympia).—κόλποις, recesses, i.e., the sheltered Thriasian plain, enclosed by hills,—Aegaleos on the E., Cithaeron on the N., and the Kerāta range on N. w. and W. Cp. Ar. Ran. 373 ἐς τοὺς εὐανθεῖς κόλπους λειμῶνων (where, though the scene is in Hades, the allusion is to the Initiated visiting Eleusis). So Pind O. 9. 87 Νεμέας... κατὰ κόλπον: id. 14. 23 κόλποις παρ' εὐδόξου Πίλοισι. This is better than to refer κόλποις to the Bay of Eleusis, whose shores are the λαμπάδες ἀκταί of O. C. 1049 (where see nn.).—'Ἐλευσίνιας: on the ι, see n. on this v. in Metr. Analysis. Δηοῦς=Δήμητρος: Hom. h. Dem. 47 πότνια Δηώ. In this connection the proper name of the god was Ἰακχος (1152), a young deity who was represented as the son of Cora (or of Demeter); cp. O. C. 682 n. Indeed, Arrian expressly distinguishes the Eleusinian Iacchus from the Theban Dionysus, An. 2. 16 § 3: Ἀθηναῖοι Διόνυσον τὸν Διὸς καὶ Κόρης σέβουσιν...καὶ ὁ Ἰακχος ὁ μυστικός (the chant of the initiated) τούτῳ τῷ Διονύσῳ, οὐχὶ τῷ Θηβαίῳ, ἐπάδεται. But, as Welcker remarks (Götterl. 2, p. 543), Dionysus was the general name, often substituted for the special title.

1122 Βακχεῦ. The omission of ὦ before this word, and the addition of ὁ before ματρόπολιν, are conjectural (cr. n.). But they are certainly right; for the antistrophic words (1133) answering to Βακχεῦ—Θήβαν, are χαλῶρά τ' ἀκτὰ | πολυστάφυλος πέμπει, which are unques-

tionably sound.—ματρόπολιν: cp. O. C. 707 n. Thebes is the 'mother-city' of the Bacchants, as being the city of Semele and the native place of Dionysus. It was the place at which the Dionysiac cult, coming from Asia Minor by way of Thrace, first established itself in Greece Proper. From Thebes the cult was propagated to Delphi, and associated with the worship of Apollo. See Eur. Bacch. 306. Cp. O. T. 210 n., Tr. 510.

1123 ε. L has ὑγρόν...ρεῖθρον, not ὑγρῶν...ρεῖθρων, which was merely a conjecture of Triclinius. And the use of παρά with the genit. is not only unexampled (see n. on 966), but here, at least, wholly unintelligible. Metre requires, however, that a long syllable (answering to the first syll. of Θηβαίᾳς in 1135) should precede ἀγρίου. I obtain this by adding τ' after ρεῖθρον. The second syll. of ὑγρόν, as the last of a verse, is common. παρά with acc. is correct in ref. to a river, the notion being that his abode extends along its banks: cp. El. 184 ὁ παρά τὸν Ἀχέροντα θεὸς ἀνάσσειν: Xen. An. 4. 3 § 1 τοῦ πεδίου τοῦ παρά τὸν Κεντρίτην ποταμὸν: id. § 6 ἐστρατοπεδεύσαντο παρά τὸν ποταμὸν. For the position of τ', cp. O. T. 258 n., O. C. 33 n. The sing. ρεῖθρον is not less suitable than the plur.: cp. Aesch. Pers. 497, P. V. 790. For the epithet ὑγρόν, cp. Od. 4. 458 (Proteus) γήγετο δ' ὑγρὸν ὕδωρ, 'running water.'—Ἰσμηνοῦ: see n. on 103 f.

1125 ἐπὶ σπορᾷ δρ., 'over the seed

Deô! O Bacchus, dweller in Thebè, mother-city of Bacchants, by the softly-gliding stream of Ismenus, on the soil where the fierce dragon's teeth were sown!

Thou hast been seen where torch-flames glare through smoke, above the crests of the twin peaks, where move the Corycian nymphs, thy votaries,

κωρύκται νύμφαι | στείχουσι βακχίδες L. Blaydes places νύμφαι after στείχουσι. Dindorf gives νύμφαι στίχουσι (Hesych. στίχουσι· βαδίζουσι, πορεύονται. στίχουμεν· πορευθῶμεν, βαδίσωμεν). Pallis, στείβουσι νύμφαι. Rauchenstein, Κωρύκιον | νύμφαι νέμονται. M. Schmidt, Κωρύκται | γυναι (‘glens’) τ’ ἔχουσι Βακχίδες. (Hesych. explains γυνή by γάπη.) Seyffert, ἐνθα Κωρυκίας | γυνάς τ’ ἔχουσι Βακχίδες. So Keck, but with γάπας τ’ for γυνάς τ’, and Semitelos with εἰνός τ’.

of the dragon,’ i.e., on the ground where Cadmus sowed the dragon's teeth, from which the ancestors of the Cadmeans sprang. Hence the Thebans are called *σπαρτοὶ ἄνδρες* (O.C. 1534 n.). The place where Cadmus sowed the teeth was shown on the s. side of Thebes, near the Ἡλεκτραί πύλαι (Paus. 9. 10. 1).—Not, ‘(ruling) over the dragon's seed,’ as if *σπαρῶ* meant the Thebans.

1126 ff. The general sense is: ‘and on the heights of Parnassus thou holdest thy revels by night amid the Corycian Nymphs, who brandish torches.’—*διλόφου πέτρας*: i.e., two *πέτραι*, each with a *λόφος* (cp. 146 *δικραεῖς λόγχας*, n.): two peaks, one of which stands on each side of a great recess in the steep cliffs above Delphi,—the cliffs called *Φαιδράδες*, ‘gleaming,’ from their splendour in the morning sunshine (cp. Eur. *Ion* 86 ff.). These cliffs are about 2000 ft. above sea-level. The easternmost of the two peaks was called *Τάμπεα*: the westernmost, perh. *Ναυπλία*, but this is doubtful. Neither of them is the summit of Parnassus. That summit, called *Λυκώρεια*, rises high above them (about 8000 ft. above the sea). Misunderstanding *δικόρυφος*, the Roman poets gave a wrong impression by their ‘biceps Parnassus,’ which Lucan brings out when he says (5. 72) ‘Parnassus gemino petit aethera colle.’

By *ἐπὶ διλόφου πέτρας* Soph. means the high ground above these two lower peaks, but below the summit of Parnassus. This high ground is what Eur. calls the *δικόρυφος πλάξ* (Eur. *Bacch.* 307). It consists of uplands stretching about 16 miles westward from the summit,

and affording pasturage, interspersed with firs, and with pieces of arable land: wheat, oats, and barley are now grown there. These uplands were the scene of a Dionysiac *τρυφηρίς*, a torch-festival, held every second year, at the end of winter, by women from the surrounding districts; even Attic women went to it (Paus. 10. 4. 3). Cp. Lucan 5. 73 *Mons Phoebæ Bromioque sacer, cui numine misto Delphica Thebanæ referunt triviteria Bacchæ*: and Macrobius *Sat.* 1. 18. 3. Here, however, the poet alludes, not to the human festival, but to supernatural revels.

Λιγνός is a smoky flame, such as a resinous pine-torch gives; *στέροψ* finely expresses the lurid and fitful glare flashing through the smoke.—*δρωπε*, gnomic perf., ‘hath (oft) seen thee’: i.e., when the Nymphs brandish their torches, Dionysus is in the midst of them. It was the popular belief that dancing fires could be seen by night on Parnassus, when the god was holding his revels. Eur. *Ion* 716 (Parnassus) *ἵνα Βάκχιος ἀμφιπύρους ἀνέχων πέδας | λαιψήρᾳ πηδᾷ νυκτιπόλοις ἅμα σὺν Βάκχαις*: cp. *ib.* 1125: *Bacch.* 306: *Phoen.* 226: *I. T.* 1243.

Κωρύκται.....*Νύμφαι*: Nymphs who haunt the *Κωρύκιον ἄντρον* and its neighbourhood. The name is from *κώρυκος*, ‘a wallet’ (and so, a hollow thing), and was given also to a cave on the Cilician coast. The Parnassian cave is near the top of a hill on the high table-land which lies at the base of the central cone,—about 7 miles N.E. of Delphi, and as many N.W. of Aráchova. It is a large stalactite cavern, consisting of an outer chamber of some 200 ft. in length, and an inner one

- 4 Κασταλίας τε νᾶμα 1130
 5 καὶ σε Νυσαίων ὀρέων ^{mountain} 1131
 6 (κισσῆραις ὄχθαι) ^{ivy-clad hills} χλωρὰ τ' ἀκτὰ
 7 πολυστάφυλος πέμπει,
 8 ἀμβρότων ἐπέων = ἐπετῶν
 9 εὐαζόντων, Θηβαίας ἐπισκοποῦντ' ἀγνιάς. 1135
- στρ. β'. τὰν ἐκ πασᾶν τιμᾶς ὑπερτάταν πόλεων
 2 ματρὶ σὺν κεραυνίᾳ.
 3 καὶ νῦν, ὡς βιαίαις ἔχεται 1140
 4 πάνδαμος πόλις ἐπὶ νόσου,
 5 μολεῖν καθαρσίῳ ποδὶ Παρνασίαν ὑπὲρ κλιτὺν
 6 ἢ στονόνετα πορθμόν. 1145

1130 *κασταλείας* L, with *ι* above *ει* from the first hand. 1134 *ἀμβρότων* L: *ἀμβρότων* Turnebus.—*ἐπέων* Hartung conj. *ἐπετῶν* (Pallis, *ἐπετῶν*). 1135 *θηβαίας* L. *Θηβαίας* Hermann (=1124 *ων ἀγρίου τ'*). 1137—1145 L divides thus: τὰν—| ὑπερτάταν—| ματρὶ—| καὶ νῦν—| ἔχεται—| ἐπὶ—| καθαρσίῳ—| ὑπὲρ...πορθμόν. | 1137 *ε* τὰν ἐκ πασᾶν τιμᾶς | ὑπερτάταν πόλεων L. The second *α* of *ὑπερτάταν* seems to have been *ω*: and some letters have been erased above the line. Dindorf conject. τὰν ἑκατάλι τιμᾶς | ὑπὲρ πασᾶν πόλεων. Blaydes τὰν ἐξ ἀπασῶν |

of about 100 ft.; the greatest breadth is about 200 ft., and the greatest height, 40. In 480 B.C., when the Persians were coming, many of the Delphians took refuge in it (Her. 8. 36). An old place of sacrifice can still be seen in it; and an inscription found there shows that it was sacred Πανὶ καὶ Νύμφαις (C. I. G. 1728). Aesch. *Eum.* 22 σέβω δὲ Νύμφαις, ἐνθα Κωρυκὶς πέτρα | κολῆ, φιλόνους, δαιμόνων ἀναστροφή.

The simple transposition, *στεῖχουσι νύμφαι* for *νύμφαι στεῖχουσι*, satisfies the metre, and is far more probable than the change of *στεῖχουσι* into *στήχουσι*,—a form which, though noticed by Hesychius, is not known to have been used by any Attic writer of the classical age.

1130 *Κασταλίας τε νᾶμα*, sc. *ὀπωπὲ σε*. The *Καστάλια* is a stream which flows from a fissure in the high cliffs above Delphi. It issues near the easternmost of the two peaks (1126 ff., n.),—that which was called *Τάμπεια*: and bounds in cataracts, down a precipitous channel, to Delphi, where its water was used for all sacred purposes. Below Delphi it joins the Pleistus (Aesch. *Eum.* 27). It is now called "Ἀγίος Ἰωάννης". It is fitly mentioned here, since it rises on the edge

of the highlands which form the scene of the revels.

1131 καὶ σε Νυσαίων. And from Nysa in Euboea thou comest to visit Thebes, with thy followers who cry *εὐαί*. The Euboean Nysa was imagined near Aegae (famous for its temple of Poseidon), on the w. coast of the island, opposite Anthedon. Cp. Stephanus Byz. and Hesych. s.v. *Νῦσα*. That word prob. denoted a moist and fertile place: Welcker would refer it to a lost *νῶς* from rt. *νῦ* (*νέω*): *Götterl.* i. 439. 'Dionysos' was 'the Zeus of Nysa' (Preller *Myth.* i. 549). Legend placed a Nysa in Thrace (Il. 6. 133), Macedonia, Thessaly, Boeotia, Naxos, Caria, Lydia, Cilicia, Arabia, Aethiopia, Libya, India, and even at Parnassus. In a fragment of the *Thyestes* Sophocles beautifully describes a wondrous vine of Euboea, which puts forth leaves and bears fruit in the same day: fr. 235 ἐστὶ γὰρ τις ἐναλία | ἑὸς αἵα' ἤδε βᾶκχειος βότρυς | ἐπ' ἡμᾶρ ἔρπει, κ.τ.λ.

1132 *κισσῆραις ὄχθαι*, ivy-clad hills. Usually *ὄχθη* = a river-bank, *ὄχθος* = a hill: so Ph. 726 *Σπερχειῶ...παρ' ὄχθας*, and just afterwards (729) *Ὀλῆας ὑπὲρ ὄχθων*. But the distinction is not always observed; nor need we suspect our MSS.,

hard by Castalia's stream.

Thou comest from the ivy-mantled slopes of Nysa's hills, and from the shore green with many-clustered vines, while thy name is lifted up on strains of more than mortal power, as thou visitest the ways of Thebè:

Thebè, of all cities, thou holdest first in honour, thou, and thy mother whom the lightning smote; and now, when all our people is captive to a violent plague, come thou with healing feet over the Parnassian height, or over the moaning strait!

ὑπερτιμᾶς πόλεων. Wecklein proposed (*Ars Soph. em.* p. 76) τὰν ἐκπαγλὰ τιμᾶς | ὑπερτιμᾶς πόλεων, but in his ed. (1874) has πασῶν instead of τιμᾶς. 1140 καὶ νῦν L. Tournier conject. καιρὸς. 1141 πάνδημος L: πάνδαμος Dindorf.—Boeckh added ἀμὰ before πόλις, in order to obtain a metrical correspondence with the MS. text of the antistrophic verse, 1150: but see n. there.—ἐπὶ] Musgrave conject. ὑπὸ.

1144 παρνησίαν L: Παρνασίαν r.

for the fact was noticed in antiquity (schol. on Aratus *Phaenot.* 33). Thus Pind. *P.* 1. 64 δὲχθαις ὅπο Ταῦγέτον: Eur. *Suppl.* 655 Ἰσμήνιον πρὸς δέχθον.—The κισσός was to Dionysus what the δάφνη was to Apollo. The crowning with ivy (κισσωσις) was a regular incident of his festivals: he was called κισσεύς, κισσοκόμης, κισσοχαλῆτης. Cp. Alciphron *Epist.* 2. 3 § 10 μὰ τὸν Διόνυσον καὶ τοὺς Βακχικοὺς αὐτοῦ κισσοῦν. Ov. *F.* 3. 767 *hedera est graticissima Baccho*.

1133 πολυστάφυλος: cp. *Il.* 2. 537 Χαλκίδα ῥ' Εἰρήτρίαν τε πολυστάφυλόν θ' Ἰστιάαν. As Histiaea, afterwards Oreus, was on the N. coast, we may suppose that the Homeric epithet—here borrowed by Soph.—would have been at least equally applicable to other parts of the island.—πέμπτει, agreeing with nearest subject: 830 n.

1134 ε. The words ἀμβρότων ἐπέων answer metrically to ναϊεῶν παρ' ὕγρον (1123). There is no metrical reason, then, for altering the MS. ἀμβρότων, with Turnebus, to ἀβρότων. Cp. *O. T.* 158 ἀμβροτὲ Φάμα. There is no certain instance of ἀβροτος in Tragedy. Cp. Pind. *P.* 4. 299 ἀμβροσίῳ ἐπέῳ: 'divine strains.' Here the epithet suggests the mystic power of the invocation.—δαζόντων: see on εἶον, 964: 'while divine chants resound with the cry εὖσε'; i.e., while the bacchants escort thee on thy way to Thebes with chants of praise. The conjecture ἐπεῶν is neat, but needless.

1137 ε. τὰν ἐκ πασῶν. There is no reason, metrical or other, for suspecting

the MS. reading here. See on 1146. τὰν, Θήβαν, implied in Θηβαίας: cp. 668, 1072.—For ἐκ ('chosen out of') cp. 164: ὑπερτάταν, proleptic; cp. Eur. *I. A.* 573 μείζω πόλιν αἰεὶ: Plat. *Rep.* 565 c τοῦτον τρέφειν τε καὶ αἰεὶ μέγα.

1139 κεραυνία, destroyed by the lightning of Zeus: see on 1115 f. Works of art frequently associate Dionysus with his mother. Thus a fragmentary vase-painting shows him introducing her to Olympus (Welcker, *Alte Denkm.* III. pl. 13). On coins she is sometimes enthroned beside him. See Baumeister, *Denkm.* p. 443.

1140 ε. ἔχεται ἐπὶ βίαιας νόσον, is captive to a violent (=a most grievous) plague. The νόσος is the divine anger which Thebes has incurred (1015). ἐπὶ νόσου seems to be like ἐπ' εἰρήνης ('in time of peace' *Il.* 2. 797), ἐπὶ σχολῆς (Aeschin. or. 3 § 191): i.e., the prep. expresses the continuing presence of the νόσος, and the whole phrase strictly means, 'the city is in distress, under the prevalence of a malady.' (We could scarcely compare ἐπὶ ξύλου, and suppose a metaphor from a rack or cross; cp. n. on 308 f.) Musgrave's ὑπὸ (for ἐπὶ) is tame. For ἔχεται cp. Plat. *Legg.* 780 b ὑπὸ πολλῆς ἀπορίας ἐχομένοις. There is only a verbal likeness to Her. 6. 11 ἐπὶ ξυροῦ γὰρ ἀκμῆς ἔχεται (are poised) ἡμῖν τὰ πρήγματα.—For βίαιας cp. n. on 1310 δειλαίος. The text is sound, without Boeckh's conjectural insertion of ἀμὰ before πόλις: see on 1150.—πάνδαμος: cp. on 7.

1143 π. μολεῖν: infin. for imperat.: cp. n. on 150 ff.—καθαροίτε: Dionysus

divine chants are
sung without ceasing

- ἀντ. β'. ἰὼ πῦρ *πνειόντων χοράγ' ἄστρον, νυχίων
 2 φβεγμάτων ἐπίσκοπε,
 3 παῖ Διὸς γένεθλον, προφάνηθ',
 4 *ᾠναξ, σαῖς ἅμα περιπόλοις
 5 Θυίαισιν, αἶ σε μαινόμεναι πάννυχοι χορεύουσι
 6 τὸν ταμίαν *Ἰακχον.

1150

1146—1154 L divides thus: ἰὼ— | χοράγ'— | φβεγμάτων— | παῖ— | προφάνηθι— | σαῖς— | θυίαισιν— | πάννυχοι— | χορεύουσι . . Ἰακχον. | 1146 f. ἰὼ πῦρ πνεόντων | χοράγ' ἄστρον καὶ νυχίων | L. (So the later MSS., some with χοράγ'.) For πνεόντων, Brunck gave πνειόντων. Hermann, inserting τῶν before πῦρ, made πνεόντων a spondee. He also deleted καὶ before νυχίων.—Wolf: ἰὼ πύρπνων ἄστρον χοράγ' καὶ νυχίων. (So Campbell, but with ᾠ πῦρ πνεόντων.)—Semitelos: ἰὼ

was often invested with the attributes of the Purifier and Healer, as καθάρσιος, ἀλεξικακός, ἀκέρσιος, etc. Cp. Athen. 22 E, and 36—37. This was one aspect of the Delphian cult which associated him with Apollo.—κλιτὸν —, as Tr. 271: but —, Od. 5. 470 ἐς κλιτὸν ἀναβάς. Here, the last syll. of the verse being common, ὦν stands for ὦν.—πορθμόν, the Euripus, between Euboea and Boeotia. At Chalcis (Egripo) it is only 40 yards across.—στονόντα refers to the noise of wind and water in the strait, with its constantly changing currents. Strabo 9. 403 περὶ δὲ τῆς παλιρροίας τοῦ Εὐρίπου τοσοῦτον μόνον εἰπεῖν ἱκανόν, ὅτι ἐπτάκις μεταβάλλειν φασὶ καθ' ἡμέραν ἐκάστην καὶ νύκτα. Livy (28. 6) explains this by the squalls from the hills. Cp. Lucan's description of the Euripus, 5. 234, *Arctatus rapidus fervet qua gurgite pontus*.

1146 f. πνειόντων, Brunck's simple correction of πνεόντων, heals the metre. The MS. reading in 1137 f. is above all reasonable suspicion; and these verses now agree with them. It is a sin against all critical method to make violent changes in 1137 f.—as Dindorf (followed by Wecklein) does—in order to keep the short syllable of πνεόντων here. Hermann's argument against πνειόντων, which has deterred editors from admitting it, was strangely weak. He said that the first syllable of the epic πνέω never occurs with ictus (i.e., in arsis); and that, if the tragic poets had used that form, they would at least not have put an ictus on the πνεί. But Homer repeatedly has πνοῇ with ictus on the 1st syll. (as first

word of the verse): and as πνοῇ to πνοή, so is πνέω to πνέω. It is plain, therefore, that the Homeric absence of ictus from the πνεί of πνέω was purely an accident of convenience in composition,—the phrases being μένεα πνέοντες, ζεφυρὴ πνέουσα, ἥδ' ἄλλα πνέουσιν, πνέει τε καὶ ἔρπει, etc. We need not dwell, then, on the fact which makes a second fallacy in the argument,—viz. that the ictus on πνεί here is only equal to that which falls on οὐτ (see Metr. Anal.). Tragic lyrics teem with epic forms and phrases. ζᾶω was at least as familiar a word as πνέω. Yet twice in lyrics Soph. has ventured to use the epic ζᾶω: *El.* 157 οἷα Σχισσόμενις ζᾶεις: *O.C.* 1213 ζᾶειν. Is it, then, reasonable to suppose that the poet, requiring — instead of —, would have hesitated to use the familiar epic form πνειόντων? Nor is this all. In Aesch. *Cho.* 621 the MSS. give πνέονθ' ἃ κυνέφρων ὄππῃ: where πνέονθ' ἃ = σύμμετρον in the strophe (610), and the 1st syllable is (pace Hermann) necessarily long, being that of a spondee (or trochee): Heath's correction, πνέονθ', is therefore certain.

Other conjectures are: (1) ἰὼ πύρπνων ἄστρον χοράγ' καὶ νυχίων (G. Wolff). The objection is that the contracted πύρπνου and πύρπνου do not justify πύρπνων for πυρπνών: cp. Eur. *Med.* 478 ταύρων πυρπνών ἐπιστάτην. (2) ᾠ (for ἰὼ) πύρ πνειόντων χοράγ' καὶ νυχίων (Campbell). Here πνέοντων is a spondee. But such a synizesis seems very improbable. Remark, too, that L's χοράγ' ἄστρον does not warrant us in supposing that ἄστρον

O thou with whom the stars rejoice as they move, the stars^{2nd s} whose breath is fire; O master of the voices of the night;^{strop} son begotten of Zeus; appear, O king, with thine attendant Thyiads, who in night-long frenzy dance before thee, the giver of good gifts, Iacchus!

πῦρ παλλόντων χοράγ', ἄστρον νυχίων | φθεγμάτων. Cp. on 1149. **1148** φθεγ-
μάτων] φεγγάτων Gleditsch, on a former conject. of Nauck's. **1149** καὶ
δαῖς L. In order to obtain a long syll. (=νῦν 1140), Pallis proposes Δαῖς καὶ:
Seyffert, καὶ Διον: Bothe, καὶ Ζηνός.—Semitelos writes, ἐπισκόπει | γὰρ, Διούς
γένεθλον. **1150** προφάνηθι ναξίαις L. Bergk restored προφάνηθ', ὦναξ.—
Musgrave had given προφάνηθ', ὦ Ναξίαις. See on 1141. **1152** θύϊαις L:
Θυλίσαις Boeckh.

originally preceded χοραγέ. Neglect of elision is frequent in L: thus, to take one play only, the O. C. supplies these examples: 266 τὰμά· ἐπει: 694 ἔστιν δὲ οἶον: 883 τὰδε. ὅβρις: 915 κύρια ὦδε: 1026 θηρώντα ἢ τύχη: 1210 ἰσθί, ἐάνπερ. The deletion of καὶ before νυχίων is also warranted by instances in which καὶ has been thrust into L. Here, the καὶ would decidedly enfeeble the passage.

χοράγ' ἄστρον. The sympathetic joy of the elemental powers—stars, moon, and sea—was especially associated with those night-festivals in which Dionysus bore his mystic character, as the young Ἴακχος of the Eleusinian ritual, the companion of Demeter and Cora (n. on O. C. 682 ff.). See Eur. *Ion* 1078 ff., where the reference is to the Dionysus of the Great Mysteries at Eleusis: ὅτε καὶ Διὸς ἄστερωπὸς | ἀνεχόρευεν αἰθήρ, | χορεύει δὲ Σελάνα | καὶ πεντήκοντα κόραι | Νηρέος. Hence this crowning strain, which begins by greeting him as χοραγὸς ἄστρον, fitly closes with his Eleusinian name.—νυχίων φθεγμάτων, the songs, or wild cries, of his worshippers. Eur. *Bacch.* 485 (Pentheus) τὰ δ' ἱερὰ νύκτωρ ἢ μεθ' ἡμέραν τελεῖς:—ΔΙ. νύκτωρ τὰ πολλὰ· σεμνότερ' ἔχει σκότος. Plut. *Mor.* 291 A mentions, as Boeotian festivals of Dionysus, the Ἄγρι-ῶνια and Νυκτέλια,—ὦν τὰ πολλὰ διὰ σκότους δρᾶται. Ar. *Ran.* 340 (the Chorus of the Initiated) ἔγειρε φλογέας λαμπάδας ἐν χερσὶ νύκτασιν, | Ἴακχ', ὦ Ἴακχε, | νυκτέρον τελετὴς φωσφόρος ἄστήρ.

1149 καὶ Διὸς=καὶ νῦν ὥς (1140), but is sound, since the second syllable may be either long or short (see *Metr. Anal.*).

1150 ὦναξ is a certain correction of

L's ναξίαις. The latter, *i.e.* Ναξίαις, may be rejected for two reasons. (1) vv. 1140 f. (καὶ νῦν—ἐπὶ νόσου) are clearly sound, and the weak addition of ἀμά before πόλις is a pure guess, based on the supposed genuineness of Ναξίαις here. (2) Naxos was, indeed, peculiarly associated with Dionysus, through Ariadne's story, and in other ways (Diod. 5. 50 ff., Plin. *N. H.* 4. 12. 22): but, here, Ναξίαις, as the epithet of his followers, would be inappropriate, since he is to visit Thebes either from Parnassus or from Euboea (1143 f.).

1152 f. Θυλίσαις (θύω, to sacrifice), female votaries of Dionysus,—here, his attendant Nymphs (O. C. 679 n.),—not human worshippers. The pediment of the temple at Delphi represented Dionysus with the Thyiads, and a setting sun (Stephani, *Compt. rend.*, 1860, vol. 3 pp. 77 ff.). Similar names were Βάκχαι, Ἀῖναι, Μαινάδες (this properly a general epithet); and, in Macedonia, Κλώδωνες, Μιμαλλόνες (Plut. *Alex.* 2). Plut. *Mor.* 389 c quotes some words of a thyiad song, εἴων ὁραίνουνα καὶ μαινομένας Διόνυσον ἀνθέοντα τιμαῖς. In Elis a Dionysiac festival was called τὰ Θυῖα (Paus. 6. 26. 1). Cp. Catull. 64. 255 ff.: Verg. *Aen.* 4. 301 ff.—χορεύουσι with acc. of the god, as Pind. *I.* 1. 7 Φοῖβον χορεύων. Cp. κόπτομαι, τίλλομαι, τύπτομαι with acc. of person mourned.

1154 ταμίαν, dispenser (of their fortunes): cp. Plat. *Rep.* 379 E ὥς 'ταμίης' ἡμῶν Ζεὺς 'ἀγαθὸν τε κακὸν τε τέτυκται.'—Ἴακχον: see on χοράγ' ἄστρον (1146).

1155—1152 Exodos. The threefold catastrophe. Creon's remorse.

ΑΓΓΕΛΟΣ.

Κάδμου πάροικοι καὶ δόμων Ἀμφίωνος, 1155
οὐκ ἔσθ' ὁποῖον στάντ ἄν ἀνθρώπου βίον
οὐτ' αἰνέσαιμ' ἄν οὔτε μεμψαίμην ποτέ.
τύχη γὰρ ὀρθοὶ καὶ τύχη καταρρέπει
τόν εὐτυχοῦντα τόν τε δυστυχοῦντ' αἶε'.
καὶ μάντις οὐδεὶς τῶν καθεστῶτων βροτοῖς. 1160
Κρέων γὰρ ἦν ζηλωτός, ὥς ἐμοί, ποτέ,
σώσας μὲν ἐχθρῶν τήνδε Καδμείαν χθόνα,
λαβὼν τε χώρας παντελῇ μοναρχίαν
ἡῦθυνέ, θάλλων εὐγενεὶ τέκνων σπορά·
καὶ νῦν ἀφείτῃ πάντα. τὰς γὰρ ἡδονὰς 1165
ὅταν προδῶσιν ἄνδρες, οὐ τίθημ' ἐγὼ

1155 στάντ ἄν Nauck conject. πάντ ἄν: Meineke, ἀν τιν': Semitelos, ὅτῃ συνόντ ἄν. 1157 ἄν from ἀμ, with an erasure after it, L. 1160 καθεστῶτων] Blaydes conject. ἐφεστῶτων. 1161 ὥς ἐμοί, ποτέ] ὥς ἐμοί ποτέ L. 1162 μὲν] Hartung conject. γάρ. 1163 λαβὼν τε] λαβόντε L. 1164 After θαλλων, τε has been erased in L. 1165 τὰς γὰρ ἡδονὰς | ὅταν προδῶσιν ἄνδρες οὐ τίθημ' ἐγὼ L. Then follows v. 1168 πλούτει τε. So too the later MSS. Athenaeus 7. 280 C supplies verse 1167, quoting 1165—1171 thus: τὰς γὰρ ἡδονὰς | ὅταν προδῶσιν ἄνδρες, οὐ τίθημ' ἐγὼ | ἴδην τοῦτον, ἀλλ' ἐμψυχον ἡγοῦμαι νεκρόν. | πλούτει τε... πρὸς τὴν ἡδονήν. In 12. p. 547 C he quotes the same verses in the same

1155 δόμων goes with Κάδμου also: cp. *O. T.* 417 μητρὸς τε καὶ τοῦ σοῦ πατρὸς: *O. C.* 1399 κελεύθου τῆς τ' ἐμῆς δυσπραξίας. Cadmus founded Thebes; at a later time, Amphion (Niobe's husband) and his brother Zethus built a wall round it (*Apoll. Rhod.* 1. 740 ff.). The Thebans are πάροικοι (neighbours) δόμων, as dwelling around the Καδμεία, the Theban acropolis which was the seat of Cadmus (*cp. O. T.* 20 n.).

1156 f. οὐκ ἔστι (τοιούτους ἀνθρώπου βίος), ὁποῖον οὐτ' αἰνέσαιμ' ἄν ποτε οὔτε μεμψαίμην στάντα: there is no kind of human life that I would ever praise, or complain of, as fixed. The partic. στάντα has a causal force, giving the ground for the praise or blame. Prosperity may seem secure, or misery irremediable; but no condition can be regarded as really stable (στάσιμον). Soph. has given us a perfect comment on στάντα (which Nauck calls 'undoubtedly' corrupt) in fr. 786, and it is strange that it should have escaped notice:—ἀλλ' οὐμὸς αἶε πότμος ἐν πυκνῷ θεοῦ τρέψῃ κικλείται, καὶ μεταλλάσσει φύσιν | ὥσπερ

σελήνης δ' ὅψις εὐφρόνας δύο | στήναι δύναιτ' ἄν οὐ ποτ' ἐν μορφῇ μᾶ,—cannot remain fixed in one phase.—βίον is the antecedent drawn into the clause and case of the relative: *O. C.* 56 ὅν δ' ἐπιστείβεις τόπον | ...καλεῖται etc.: *ib.* 907 νῦν δ' οὐσπερ αὐτὸς τοὺς νόμους ἐσηλθ' ἔχων.—The only other tenable view would be: οὐκ ἔστι (βίος τοιούτος στὰς) ὁποῖον αἰνέσαιμ' ἄν: there is no life so situated that I could praise it. On this view, στάντα would cohere closely with ὁποῖον, having been attracted into the acc. like βίον itself. This is not impossible; but, if this were the construction, I should wish to read ὁποῖα: cp. *Al.* 950 οὐκ ἄν τὰδ' ἔσθῃ τῇδε μὴ θεῶν μέτα.

1160 μάντις...τῶν καθεστῶτων, a prophet about them,—i.e. one who can say how long they will last. The conjecture ἐφεστῶτων ('imminent'), which Nauck receives, is decidedly wrong for two reasons. (1) Though we find Κῆρες ἐφεστᾶσιν, etc., the perf. σαντ was regularly used as it is in *Al.* 1072 τῶν ἐφεστώτων (masc.) κλύειν 'to obey the rulers'; and here a Greek would rather have sup-

Enter MESSENGER, on the spectators' left hand.

ME. Dwellers by the house of Cadmus and of Amphion, there is no estate of mortal life that I would ever praise or blame as settled. Fortune raises and Fortune humbles the lucky or unlucky from day to day, and no one can prophesy to men concerning those things which are established. For Creon was blest once, as I count bliss; he had saved this land of Cadmus from its foes; he was clothed with sole dominion in the land; he reigned, the glorious sire of princely children. And now all hath been lost. For when a man hath forfeited his pleasures, I count him not

words. Eustathius p. 957. 17 quotes τὰς γὰρ ἡδονὰς | ὅταν προδῶσιν ἄνδρα (sic), ὃ τίθημι ἐγώ, and remarks that, after these words, τὰ ἀκριβῆ ἀντίγραφα have the verse, ἔην τοῦτον, ἀλλ' ἐμψυχον ἡγούμαι νεκρόν. If his statement did not rest merely on Athenaeus, then, in the 12th cent., a century after L was written, there were MSS. extant which could have corrected it here; yet all our MSS. share its defect. This point should be noticed as favouring the view that all our MSS. come from L. The edition of Turnebus (Paris, 1553) was the first which incorporated v. 1167.—See Appendix.

posed the sense to be, 'no one in authority is a prophet.' (2) The point is that things may seem established, and yet be unstable.

1161 ὡς ἔμοι: *At.* 396 ἐρεβος ὧ φαεννότατον ὡς ἔμοι: cp. *O. C.* 20 n.

1162 ~~ζ.~~ σώσας... ἐχθρῶν: the gen. as after λῶν, ἐλευθερώ: *Ph.* 919 σώσαι κακοῦ: *Eur. Or.* 779 σωθῆναι κακῶν.—The regular constr. would have been ἦν ζηλωτός, σώσας μὲν χθόνα, λαβὼν δὲ μοναρχίαν. For δέ, τε has been substituted, as in *Tr.* 1012 πολλὰ μὲν ἐν πότι κατὰ τὴ δρία πάντα καθαίρων: *Ph.* 1056 πάρεστι μὲν | Τεύκρος, ... | ἐγώ θ': *ib.* 1136 ὁρῶν μὲν ἀσχερὰς ἀπάτας, | στυγρόν τε φῶτ'. Then in the second clause, λαβὼν τε, a new finite verb, ἡῦθυνα, has been inserted, with the result that λαβὼν now begins a new sentence. Cp. 815 θυμησεν, n.—παντελῆ, complete; *Plat. Legg.* 698 A ἡ παντελής... ἐλευθερία: cp. 737 n.—ἡῦθυνα: cp. 178: *O. T.* 104 ἀπευθύνειν πόλιν. The temporal augment for verbs beginning with *eu* is attested by Attic inscr. of c. 403—321 B.C. (Meisterhans, p. 78).—εὔγενε, not εὐγενῶν: 793 n.

1166 ἀφείται πάντα, all has been given up,—has slipped from his grasp, and been lost. Cp. *Her.* 8. 49 ἡ γὰρ Ἀττική ἀπείτο ἡδὴ (to the Persians). The perf. pass. of ἀφίημι is always pass. in sense, usu. meaning either 'set free'

(as *Isocr.* or. 17 § 11), or, 'left free' (*Plat. Critias* 117 C, of open ground), or 'permitted' (*Thuc.* 5. 91). The only apparent instance of ἀφείμαι as a perf. midd. is *Dem.* or. 23 § 157 τοῦ μὲν τιμωρεῖσθαι τὸν Χαρίδημον ἀφείσθαι, ἀποστεῖλαι δ' ὑπόσπονδον. But there, as ἀποστεῖλαι suggests, we must surely read the 2nd aor. midd. ἀφέσθαι, which was frequent in this sense (*Plat. Gorg.* 458 C, etc.). If ἀφείται were midd. here, we should require πάντων: cp. *Thuc.* 2. 60 τοῦ κοινοῦ τῆς σωτηρίας ἀφείσθε.

1166 προδῶσιν. προδιδόναι ἡδονὰς could not mean merely, 'to resign' one's joys. It necessarily implies a fault on the loser's part; and it is precisely because Creon had committed such a fault that I believe προδῶσιν to be sound. The man accused of taking a bribe to break the law was described at 322 as ἐπ' ἀργύρῳ... τὴν ψυχὴν προδούς. Our word, 'to forfeit,' i.e. 'to lose by one's own fault,' seems fairly to represent the shade of meaning which distinguishes προδιδόναι ἡδονὰς from ἀπολλύναι ἡδονὰς. Creon's joys—the life of his son, and the good opinion of his subjects—have been sacrificed by him to the indulgence of stubborn self-will. Athenaeus, who twice quotes this passage (cr. n.), shows that c. 200 A.D. it was read as above: he is our oldest and best source for it. L's ἀνδρὲς must be con-

ζῆν τοῦτον, ἀλλ' ἔμψυχον ἡγοῦμαι νεκρόν.
 πλούτει τε γὰρ κατ' οἶκον, εἰ βούλει, μέγα,
 καὶ ζῆ τύραννον σχῆμ' ἔχων· ἐὰν δ' ἀπὴ
 τούτων τὸ χαίρειν, τὰλλ' ἐγὼ καπνοῦ σκιάς 1170
 οὐκ ἂν πριαίμην ἀνδρὶ πρὸς τὴν ἡδονήν.

XO. τί δ' αὖ τοδ' ἄχθος βασιλέων ἡκεῖς φέρων;

ΑΓ. τεθνήσκει· οἱ δὲ ζῶντες αἴτιοι θανεῖν.

XO. καὶ τίς φονεύει; τίς δ' ὁ κείμενος; λέγε.

ΑΓ. Αἰμῶν ὄλωλεν· αὐτόχειρ δ' αἰμάσσεται. 1175

XO. πότερα πατρώας ἢ πρὸς οἰκείας χερός;

ΑΓ. αὐτὸς πρὸς αὐτοῦ, πατρὶ μηνίσας φόνου.

XO. ὦ μάντι, τοῦπος ὡς ἄρ' ὀρθὸν ἦνυσας.

1168 πλούτει from πλουτεῖ L. βούλει is accentless in L, with an erasure above it.

1169 ζῆ] ζῆ L: ζῆ ι (with gl. ζῆθι in V). 1170 ε. ἐγὼ] Tournier proposes to write ἀγῶ, and to delete v. 1171.—πριαίμην ἀνδρὶ] Gleditsch conject. ποιόμην πάντα.

sidered in connection with the fact that L (like our other mss.) omits v. 1167. L has a point at προδῶσιν, and its reading was (I suspect) understood thus: 'when (men) forfeit their pleasures, I do not count that the part of a man' (i.e. of one who can be really said to live). Hence I do not think that L's ἀνδρὸς really confirms Seyffert's conjecture, καὶ γὰρ ἡδοναὶ | ὅταν προδῶσιν ἀνδρὸς, 'when a man's pleasures fail.' For this use of προδιδόναι, cp. Her. 7. 187 οὐδέν μοι θωῦμα παρίσταται προδοῦναι τὰ βέθερα τῶν ποταμῶν (that they failed = ἐπιλιπεῖν): id. 8. 52 τοῦ φράγματος προδεδωκότος, the barricade having failed (them). Xenophanes fr. 1. 5 ἄλλος δ' οἶνος ἐτόιμος, δὲ οὐποτέ φησι προδώσειν. So with acc., [Dem.] or. 52 § 13 τὸν ὀφθαλμὸν αὐτὸν προδιδόντα (his eye-sight failing him). Yet here the phrase would seem a strange one. And if ἀνδρες was older than ἀνδρός, as we have reason to believe that it was, that fact would confirm the genuineness of τὰς γὰρ ἡδονάς.—See Appendix.

οὐ τίτῃμ with inf., as oft. with the midd. τίθεμαι; Plat. *Phaed.* 93 c τῶν οὖν τιθεμένων ψυχὴν ἁρμονίαν εἶναι. Cp. *El.* 1270 δαιμόνιον αὐτὸ τίτῃμ' ἐγώ.

1167 For ζῆν, ζῶν has been proposed: but the Epic and Ionic ζῶς does not occur in Attic.—τοῦτον after the plur. as, conversely, ὅστις is followed by οὗτοι (709 n.), and νέκυν by ὧν (1072).—ἐμψ. νεκρόν: cp.

Ph. 1018 ἀφίλον, ἐρημον, ἀπολιν, ἐν ζῶσιν νεκρόν.

1168 ε. πλούται...ζῆ, the hypothetical imperat.: Antiphon fr. 130 (*ap.* Stob. *Flor.* 68. 37) φέρε δὴ καὶ παῖδες γενέσθωσαν· φροντῖδων ἥδη πάντα πλέα. Dem. or. 10 § 14 οὐδὲ γὰρ εἰ πάνυ χρηστός ἐσθ', ὡς ἐμοῦ γ' ἐνεκα ἔστω, βελτίων ἐστὶ τῆς πόλεως τὸ ἦθος.—εἰ βούλει: Plat. *Rep.* 432 A τοὺς ἰσχυροτάτους καὶ τοὺς μάσας, εἰ μὲν βούλει, φρονήσει, εἰ δὲ βούλει, ἰσχύει. For the form ζῆ, cp. Eur. *I. T.* 699 ἀλλ' ἔρπε καὶ ζῆ καὶ δόμους οἴκει πατρός. Fk *Antihol. P.* 11. 57 πῖνε, γέρον, καὶ ζῆ (by Agathias, c. 550 A.D.): and so *ib.* 10. 43 (author uncertain). σχῆμα, outward show, dignity, pomp: Plat. *Legg.* 685 c τὸ τῆς ἀρχῆς σχῆμα...οὐ συμκρόν.

1170 τὸ χαίρειν: *Ai.* 555 ἔως τὸ χαίρειν καὶ τὸ λυπεῖσθαι μάθῃ. Aesch. *Eum.* 301 ἔρρειν, τὸ χαίρειν μὴ μαθόνθ' ὅπου φρενῶν: *ib.* 423 ὅπου τὸ χαίρειν μῆτομόν νομίζεται. For the thought, cp. Simonides fr. 71 τίς γὰρ ἄδονās ἀτερ θνατῶν βλος ποθεῖνός ἢ ποῖα τυραννίς; | τὰς δ' ἀτερ οὐδὲ θεῶν βυλῶτος αἰών: where ἡδονή is as general as τὸ χαίρειν here. More often, however, the sentiment refers to sensuous ἡδοναί: cp. Mimnermus fr. 1 τεθναίην ὅτε μοι μηκέτι ταῦτα μέλοι: Antiphanes fr. incert. 51 (it is foolish to disparage εἶρη), εἰ γὰρ ἀφελὸι τις τοῦ βλου τὰς ἡδονάς, | καταλείπῃ οὐδὲν ἕτερον ἢ τεθνηκέναι.—καπνοῦ σκιάς: gen. of price

as living,—I hold him but a breathing corpse. Heap up riches in thy house, if thou wilt; live in kingly state; yet, if there be no gladness therewith, I would not give the shadow of a vapour for all the rest, compared with joy.

CH. And what is this new grief that thou hast to tell for our princes?

ME. Death; and the living are guilty for the dead.

CH. And who is the slayer? Who the stricken? Speak.

ME. Haemon hath perished; his blood hath been shed by no stranger.

CH. By his father's hand, or by his own?

ME. By his own, in wrath with his sire for the murder.

CH. O prophet, how true, then, hast thou proved thy word!

1175 *αὐτόχειρ*] Meineke conject. *ἀρτίχειρ*. 1177 *φόνου*] *φόνωι* L, with *ου* above from first hand.—Herwerden conject. *γόνος*: Keck, *κέρης*.

(nom., *καπνοῦ σκιά*). *Ph.* 946 οὐδ' οἷδ' ἐνταῦθα νεκρὸν ἢ καπνοῦ σκιά, | εἰδῶλον ἄλλως. *Aesch.* fr. 390 τὸ γὰρ βρότειον σπέρμ' ἐφ' ἡμέραν φρονεῖ, | καὶ πιστὸν οὐδὲν μᾶλλον ἢ καπνοῦ σκιά. So *Soph.* fr. 12 ἀνθρώπος ἐστὶ πνεῦμα καὶ σκιά μόνον. *Cp.* *Pind.* *P.* 8. 95 σκιάς ὄναρ | ἀνθρώπος. *Aesch.* *Ag.* 839 εἰδῶλον σκιάς.

1171 *πριαμένη δνδρῖ*. After a verb of buying or receiving, the dat. of interest denotes the person who has the thing taken off his hands: *Ar. Ach.* 812 πόσου πρῶμαι σοὶ τὰ χοιρῖδια; *Il.* 15. 87 θέμιστι δὲ καλλιπαρῆ | δέκτο δέπας.—πρὸς τὴν ἡδ., compared with it: fr. 327. 4 κἄστι πρὸς τὰ χρήματα | θνητοῖσι τᾶλλα δεύτερ': *Eur.* fr. 96 ἀλλ' οὐδὲν ἠγένεα πρὸς τὰ χρήματα. Suppose that one could buy either (1) wealth and power without joy, or (2) joy without wealth and power; in comparison with (2), (1) would be worth nothing.—Not, 'in exchange for pleasure,' like *Plat. Phaed.* 69A ἡδονὰς πρὸς ἡδονὰς... καταλλάττεσθαι: for the price is expressed by *καπνοῦ σκιάς*.

1172 *ε. βασιλῆων* = *τυράννων*, the royal house. *Tr.* 316 μὴ τῶν τυράννων; is she of the royal stock?—*αἰτιοὶ θανεῖν*, instead of *τοῦ θανεῖν*: *Antiphon* or. 5 § 23 ἐγὼ αἰτίας ἦν πεμφθῆναι ἀγγελον.—As vv. 1186 ff. show, *Eurydice* is supposed to be in the act of opening the palace-door, to come out, when she overhears evil tidings. If she is supposed to have fainted (1188) immediately on hearing the general announcement in v. 1173,

then her request in v. 1190 is the more natural. Possibly the spectators were allowed to catch a glimpse of her through the partly opened doors; though the Chorus announce her only at 1180.

1174 *φονεύει* = *ὁ φονεὺς ἐστίν*: *cp.* *O. T.* 437 τίς δέ μ' ἐκφύει βροτῶν (is my sire), where see n.—*ὁ κείμενος*: *cp.* *Aesch.* *Eum.* 590 οὐ κείμενῳ πῶ τόνδε κομπάζεις λόγον.

1175 *αὐτόχειρ* could mean either 'by a kinsman's hand,' or 'by his own hand.' See n. on 56 *αὐτοκτονούντε*. Hence such compounds sometimes receive a further definition, as *Ai.* 841 αὐτοσφαγεῖς | πρὸς τῶν φίλων ἐκγόνοι. But in *Aesch.* *Eum.* 336 αὐτοσυρταί, without any such addition, = 'murders of kinsfolk.' G. Wolff ought not, however, to have compared *Xen. H.* 6. 4. 35, ἀποθνήσκει αὐτοχειρῶ μὲν ὑπὸ τῶν τῆς γυναῖκος ἀδελφῶν, βουλὴ δὲ ὑπ' αὐτῆς ἐκείνης, i.e., 'by the deed of their hands' (*cp.* above, v. 306), 'though at her instigation.' Attic prose does not use *αὐτόχειρ* or *αὐτοχειρία* in the pregnant poetical sense (a slayer, or a slaying, of kinsfolk), but merely in the general sense, 'doing with one's own hands,' etc. See *Plat. Legg.* 872 B: *ib.* 865 B, etc.

1177 *ε. φόνου*, causal gen.: 931 (τοῦτων) n.—*ὄρθον ἤνυσας*, hast fulfilled it, so that it comes right (*cp.* 1136, n. on *ὑπερτάταν*): *O. T.* 506 πρὶν ἰδοῖμ' ὄρθον ἔπος: *cp.* *ib.* 853. *O. C.* 454 (μαντεῖα) ἀμολ Φοῖβος ἤνυσεν ποτε.

ΑΓ. ὡς ὧδ' ἐχόντων/ τᾶλλα βουλευέιν πάρα.

ΧΟ. καὶ μὴν ὁρῶ τάλαιναν Εὐρυδίκην ὁμοῦ
δάμαρτα τὴν Κρέοντος· ἐκ δὲ δωμάτων
ἦτοι κλύουσα παιδὸς ἢ τύχῃ πάρα.)

1180

ΕΤΡΤΔΙΚΗ.

ὦ πάντες ἄστοί, τῶν λόγων ἐπυσθόμην
πρὸς ἔξοδον στείχουσα, Παλλάδος θεᾶς
ὅπως ἰκοίμην εὐγμάτων προσήγορος.
καὶ τυγχάνω τε κλῆθρ' ἀνασπαστοῦ πύλης
χαλῶσα, καὶ με φθόγγος οἰκείου κακοῦ
βάλλει δι' ὧτων· ὑπτία δὲ κλίνομαι
δείσασα πρὸς δμωαῖσι κάποπλήσσομαι.

1185

1179 τᾶλλα βουλευέιν] Blaydes conject. τῶνδε βουλευέιν: Martin, τᾶλλα μου κλύειν: Wecklein, τᾶλλα συμβάλλειν. 1182 πάρα] Brunck conject. περᾶ. 1188 ὦ πάντες] Blaydes conject. ὠακτες: Heimsoeth, ἀπωθεν (with ῥημάτων for τῶν λόγων): Hense, γέροντες.—τῶν λόγων L: τοῦ λόγου γ' A. 1184 θεᾶς] Nauck conject. βρέτας: Dorschel (ap. Wolff) σέβας. Semitelos, Παλλάδ' ὡς θεᾶν.

1179 ὡς with the gen. absol. (cp. 1063 n.) marks the point of view which is to be taken: 'in the certainty that matters stand thus.' πάρεστι βουλ. τὰ ἄλλα, 'ye may consider of the rest': i.e., such are the facts; it only remains to deal with them as may seem best. βουλευέιν, to form plans, decide on a course of action, O. T. 619: τὰ ἄλλα, adverbial acc. of respect, 'as to what remains,' instead of περὶ τῶν ἄλλων (Ai. 551 τὰ δ' ἄλλ' ὅμοιος). —ὧδ' ἐχόντων, neut. gen. abs., without a subject: Ai. 981 ὡς ὧδ' ἐχόντων... | πάρα στενάζειν: El. 1344 τελομένων εἰποιμ' ἄν: Aesch. Pers. 170 πρὸς τὰδ', ὡς οὕτως ἐχόντων τῶνδε, σύμβουλοι λόγου | τοῦδε μοι γένεσθε, Πέρσαι. Thuc. 1. 116 ἐσαγγελθέντων δι...νῆες...πλέουσιν.

1180 καὶ μὴν: 526 n.—Εὐρυδίκην: anapaest in 5th place: cp. 111 n. Schol.: 'Ἡσιόδος Ἡνύχην αὐτὴν καλεῖ· ἔκετο δ' εἰς Κρέοντα καὶ Ἡνύχην [τανύπεπλον, sc. Heracles: Scut. 83].—ὁμοῦ=ἐγγύς: Ar. Pax 513 καὶ μὴν ὁμοῦ 'στιν ἡδη. Soph. has it also as a prep.: Ai. 767 θεοῖς...ὁμοῦ=σὺν θ.: in Ph. 1218 πρὸς ὁμοῦ=πέλας νεῶς.

1182 κλύουσα παιδὸς: gen. of connection, 'about' him: O. C. 307 κλύων σοῦ (n.), hearing of thee.

1183 ὦ πάντες ἄστοί, said to the

Chorus and the Messenger, as representing the Thebans generally. In Eur. I. T. 1421 Thoas says ὦ πάντες ἄστοί, not to the Chorus (of Greek women), but to the Tauri as represented by his attendants. So, too, in Ar. Eccl. 834 ὦ πάντες ἄστοί is said to an imaginary body of Athenian citizens, represented by two men on the stage. In Lys. 638 the Chorus say ὦ πάντες ἄστοί to the audience.

1184 f. Παλλάδος προσήγορος εὐγμάτων answers to Παλλάδα προσαγορεύειν εὐγματα: i.e., the first gen. is objective, while the second represents an 'inner' accus. A combination of genitives was easily tolerated by Greek idiom: cp. 795 βλεφάρων ἡμερος...νύμφας (n.): Xen. Cyr. 8. 3. 19 δεόμενοι Κύρου ἄλλος ἄλλης πράξεως. προσήγορος, active, as O. T. 1338: it is passive id. 1437, Ph. 1353.—The shrine to which Eurydice was going may be imagined as one of the two Παλλάδος ναοί at Thebes mentioned in O. T. 10 (n.). She was anxious to do her part in seeking to propitiate the angry gods (1019).—So Iocasta comes forth from the house to offer prayers at the altar of Apollo Δάκιος (O. T. 919), and Clytaemnestra at that of Apollo προσατῆριος (El. 637).

1186 f. τυγχάνω τε...καὶ...βάλλει: just as she was loosing the bolt, she heard

ME. These things stand thus: ye must consider of the rest.

CH. Lo, I see the hapless Eurydicè, Creon's wife, approaching; she comes from the house by chance, haply,—or because she knows the tidings of her son.

Enter EURYDICE.

EU. People of Thebes, I heard your words as I was going forth, to salute the goddess Pallas with my prayers. Even as I was loosing the fastenings of the gate, to open it, the message of a household woe smote on mine ear: I sank back, terror-stricken, into the arms of my handmaids, and my senses fled.

1185 *δπως*] Wolff conject. *δμῦ* *ὥς*.

1186 *τε* L, with *γ* written above *τ* by the first corrector S, (not, I think, by the first hand:) some of the later MSS. have *γε*: L³ has *δέ*.

1189 *δμῳαίσι*] In L, S has written *ες* over *αί* (*i.e.*, *δμῳέσσι*).

the sound (cp. 1172 f. n.). For the temporal parataxis with *τε...καί*, cp. Xen. *An.* 1. 8 § 1 *ἦδη τε ἤν ἀμφὶ ἀγορὰν πλῆθουσιν καὶ πλῆστον ἤν δὲ σταθμός*: so *ib.* 4. 2. 12, 4. 6. 2, *Cyr.* 1. 4. 28. So with *καί* alone, *O. T.* 718 n.

κλήθρα χαλῶσα πύλης ἀνασπαστοῦ, loosing the bolts of the door, so that it should be opened (proleptic, cp. 475, 881). For the fem. of the verbal in *-τός*, see *O. T.* 384 n.—*κλήθρα*, 'bolts,' are bars of wood drawn across the doors inside, and held by staples or sockets (*πυθμένες* *O. T.* 1261) in the door-posts (*σταθμοί*). Such bars were usu. called *μοχλοί*, but even in prose we find the more general word *κλήθρα*: Xen. *An.* 7. 1. 17 *διακόπτοντες ταῖς ἀξίταις τὰ κλείθρα ἀναπεταννύουσι τὰς πύλας*. There, as here, the plur. *κλήθρα*, referring to only one gate, indicates that more than one bolt was used; so, too, *Ar. Lys.* 310 *κἂν μὴ καλούντων τοὺς μοχλοὺς χαλῶσιν αἱ γυναῖκες, | ἐμπιμπράναι χρή τὰς θύρας*. Cp. Aesch. *Cho.* 878 *πύλας | μοχλοῖς χαλᾶτε*, open the door by (withdrawing) the bars. Eur. *Med.* 1314 *χαλᾶτε κλήδας*. Plut. *Pelop.* 11 *ἐνδύναι καὶ χαλᾶσαι τὰς θύρας*.

ἀνασπαστοῦ. These doors opened inwards. *ἐπισπᾶν θύραν* meant to shut the door after one, in going out. Cp. Xen. *H.* 6. 4. 36 *ὥς δ' εἰσῆλθον, ἐπισπάσασα τὴν θύραν εἵχετο τοῦ ῥόπτρου* (Thebè's object was to shut her brothers into the room, till they had killed Alexander of Pherae): 'when they had entered, she, [having gone out and] shut

the door, held the knocker,'—the *ῥόπτρον* being a metal ring on the outside of the door, which also served as *ἐπισπαστήρ* or handle (cp. Her. 6. 91). Plut. *Dion* 57 *οἱ μὲν ἐξω τὰς θύρας ἐπισπασμένοι κατεῖχον*. (In *O. T.* 1244 *πύλας...ἐπιρράξασα* is said of Iocasta, within the room, shutting the doors; but they, too, opened inwards, see *ib.* 1261 ff.) Hence *ἀνασπᾶν θύραν*, 'to draw it back,' is the opposite of *ἐπισπᾶν*, and means 'to open it' (from within). That phrase was not actually current, *ἀνοιγνύναι* being the common word; but the poetical *ἀνασπαστός* here implies it. Polyb. 5. 39. 4 is not rightly compared: there, *ὡς ἀνασπᾶσcentes...τὰς πυλίδας* = 'intending to wrench the gates open,' from outside: cp. *id.* 2. 5. 5 *τῆς...γεφύρας ἀνασπᾶσαντες τὰς σανίδας*, 'having torn up the floor of the bridge.'

φθόγγος, the Messenger's words. She had fainted before hearing more, perhaps, than vv. 1172 f., where see n.—*οἰκείου*, domestic (affecting her family): cp. 1249. —Distinguish *οἶκ.* *πάθη* (*Al.* 260), *οἶκ.* *ἀτας* (*El.* 215) as = 'caused by oneself.'

1188 *εἰ δὲ ὥτων*: *El.* 737 *ὅξιν δὲ ὥτων κέλαδον ἐνσεύσας θοαῖς | πῶλοις*: cp. *O. T.* 1386 f.—*πρὸς δμῳαίσι*, with *κλίνομαι*: a use of the dat. with *πρός* which has epic precedent, as *Il.* 20. 420 *λαϊζόμενον προτὶ γαίῃ*, sinking to earth: *ib.* 21. 507 *τὴν δὲ προτὶ οἷ | εἶλε πατήρ Κρονίδης*, took her to his arms: cp. *O. T.* 1302 n.—*ἀποπλήσσομαι*, as = *λιποψυχῶ*, only here: Hippocr. uses it of apoplexy.

lines
11, 20
of *Antigone*

- ἀλλ' ὅστις ἦν ὁ μῦθος αὐθις εἶπατε· 1190
κακῶν γὰρ οὐκ ἀπειρος οὖς' ἀκούσομαι.
ΑΓ. ἐγώ, φίλη δέσποινα, καὶ παρῶν ἐρῶ,
κούδεν παρήσω τῆς ἀληθείας ἔπος.
τί γάρ σε μαλθάσσοιμι' ἂν ὦν ἐς ὕστερον 1195
ψεύσται φανούμεθ'; ὀρθὸν ἀλήθει' αἶε.
ἐγὼ δὲ σῶ ποδαγὸς ἐσπόμην, πόσει
πεδίον ἐπ' ἄκρον, ἐνθ' ἔκειτο νηλεὲς
κυνοσπάρакτον σῶμα Πολυνείκους ἔτι·
καὶ τὸν μὲν, αἰτήσαντες ἐκοδῖαν θεὸν 1200
Πλούτωνά τ' ὀργὰς εὐμενεῖς κατασχεθεῖν,
λούσαντες ἀγνὸν λουτρόν, ἐν νεοσπάσιν
θαλλοῖς δ' ἡ δὴ 'λέλειπτο, συγκατήθμεν,
καὶ τύμβον ὀρθόκρανον οἰκείας χθονὸς
χώσαντες, αὐθις πρὸς λιθόστρωτον κόρης

1193 παρείσω L, with η above ει from S.

1195 ἡ ἀλήθει' L: ἀλήθει' Hermann.

later MSS. have either *πεδίον ἐπ' ἄκρων* (as V), or *πεδίον ἐπ' ἄκρον* (as A). Pallis,

1194 ἐς ὕστερον] ἐς ὕστερον L.

1197 *πεδίον ἐπ' ἄκρων* (sic) L. The

1192 f. καὶ παρῶν ἐρῶ, κούδεν παρήσω: I *both* will speak as one who was present, *and* will omit nothing: i.e., as my knowledge is full, so shall the story be told without reserve. For the parataxis, cp. 1112: *Εἰ. 680 κάπεμπόμην πρὸς ταῦτα καὶ τὸ πᾶν φράσω: Tr. 626 ἐπίσταμαί τε καὶ φράσω σεσωσμένα.* For παρῶν as partic. of the imperfect, cp. 166 *σέβοντας* (n.). Verses 1192—1195 form the dramatic apology for a trait which is manifestly open to criticism, — viz., the fulness of harrowing details communicated by the Messenger to this unhappy mother, who has only just recovered from a swoon. (See esp. 1231 —1239.)

1194 f. ὦν=τούτοις ὦν: Xen. *Mem.* 1. 2. 6 *διαλέγεσθαι παρ' ὧν λάβοιεν τὸν μισθόν*, to converse with any who might pay them. Cp. 35 n.—ὦν with *ψεύσται* (=fabricators), as one could say, ταῦτα ἐψεύσαντο. For φανούμεθ' after the sing. verb, cp. 734 n.—ὀρθόν, not ὀρθή: O. T. 542 n.: O. C. 592.

1196 ποδαγός, Doric (cp. 715 *παός*, n.), 'guide,' as Eur. *Ph.* 1715 *σύ μοι ποδαγὸς ἀθλία γενού* (Oed. to Antigone). Plat. *Legg.* 899 A has *ποδηγεῖν* as = 'to guide.' —The word is usu. taken here as merely

pedissequus, 'attendant.' But the sense of 'guiding' is essential to it. Creon had indicated the region (1110), but he need not be supposed to know the spot where the body lay, or even the exact situation of Antigone's tomb. *ἐσπόμην*, 'attended,' is compatible with guiding.

1197 *πεδίον... ἄκρον* = the furthest part of the plain. Near this part were the *πάγοι* on which the watchers sat (411), and Antigone's tomb was in one of those *πάγοι* (774 n.). Thebes had hills to the n. of it, and stood on a low spur which they throw out southward (117 ff., n.). The *ἄκρον πεδίον*, then, is the plain's northern edge, where it touches the lower slopes of the hills. The 'furthest' was thus also the highest part.—*νηλεές*, passive: O. T. 180.

1198 *κυνοσπάρакτον*: cp. 206, 1017. Antigone had paid the rites while the corpse was still intact (257), and in this sense is said to have saved it from birds and dogs (697: cp. 467).

1199 f. *τὸν μὲν*, as opposed to Antigone: but instead of *τῆς δὲ νυμφέας*, etc., we have a change of construction (1204 *αὐθις κ.τ.λ.*)—*ἐνοδία θεόν*, Hecate, who was conceived as a wandering goddess, haunting the places where roads met, and where

But say again what the tidings were; I shall hear them as one who is no stranger to sorrow.

ME. Dear lady, I will witness of what I saw, and will leave no word of the truth untold. Why, indeed, should I soothe thee with words in which I must presently be found false? Truth is ever best.—I attended thy lord as his guide to the furthest part of the plain, where the body of Polyneices, torn by dogs, still lay unpitied. We prayed the goddess of the roads, and Pluto, in mercy to restrain their wrath; we washed the dead with holy washing; and with freshly-plucked boughs we solemnly burned such relics as there were. We raised a high mound of his native earth; and then we turned away to enter the maiden's nuptial chamber with rocky couch,

πάγων ἐπ' ἄκρον.

1200 πλούτωνά τ' ὄργασ from πλούτωνά τ' ὄργασ L.—κατασχεθεὶν L: κατασχεθεῖν Elmsley.

1202 δὴ λείπειτο L: cp. on 539.

offerings were left for her. (Τριοδίτις, *Triodia*: Theocr. 2. 36 ἂ θεὸς ἐν τριοδίσι.) Sophocles in his *Ῥιζοτόμοι* gave an incantation by Medea, invoking Helios and Hecate (fr. 490, schol. Apoll. Rhod. 3. 1214): Ἥλιε δέσποτα καὶ πῦρ ἱερὸν, | τῆς εἰνοδίας Ἑκάτης ἔγχος, | τὸ δὲ Οὐλύμπου πωλοῦσα φέρεῖ (which she bears when she moves through the sky, as Selenè), | καὶ γῆς ναλοῦσ' ἱερὰς τριόδους, | στεφανώσασθαι δρυὶ καὶ πλεκταῖς | ὤμων σπείραισι δρακόντων. The last two lines refer to a custom of representing her as crowned with serpents, and with chaplets of oak-leaves. Creon invokes her along with Pluto (Hades, *O. T.* 30 n.), because on earth she represented the χθόνιοι. As *ἐνοδία*, she was more especially associated with Hermes *ἐνόδιος* and *ψυχοπομπός*: hence she was sometimes called ἄγγελος.—θεόν, fem., as 834: *O. C.* 1548 ἡ... νερέτρα θεός, *id.* 1556 τὰν ἀφανῆ θεόν (Persephone). Cp. *id.* 683 n.—εὐμενεῖς, proleptic: 881 n.—κατασχεθεῖν: cp. on 1102.

1201 ε. λούσαντες ἀγν. λουτρόν (cognate acc.): cp. on 901.—ἐν, 'with,' of the instrument: 764 (n.), 962, 1003.—θαλλοῖς, from the ὄλη πεδιάς close by (420).—Boeckh thought that *ὀλίβε*-boughs were meant, citing a νόμος *ap.* [Dem.] or. 43 § 71 ἐὰν μὴ (ἐλαίᾳ)... ἐπὶ ἀποθανόντα δέη χρησασθαι. But that, surely, does not refer to a *πυρρὸν*. The olive, like the laurel, was used for other purposes connected with the dead,—viz., in crowning the corpse

for the πρόθεσις (cp. schol. Eur. *Ph.* 1626), and in decking the κλῆνη on which the corpse was laid (Ar. *Ecc.* 1030).—8 δὴ = 8 τι δήποτε, implying that much of the body had been destroyed. Cp. Her. 1. 160 ἐπὶ μισθῷ δσφ δὴ' οὐ γὰρ ἔχω τοῦτό γε εἰπεῖν ἀτρεκέως.—λείπειτο: cp. 457 φάνη n.—συγκατήθον. The σύν here is perh. not merely 'completely,' but implies the collecting of dismembered pieces: as συγκατακαίω regularly—to burn something 'along with' something else (Xen. *An.* 3. 2. 27). Like εἰσβαίνον (1205), this is the imperf. of consecutive action ('proceeded to burn,' = 'next burned').

1203 τύμβον. If the Homeric usage was followed, when the flesh had been burned the bones would be washed with wine or oil, wrapped in fat, and placed in an urn (λάβραξ). The urn having been deposited in a grave (κάπετος), the τύμβος (or σῆμα) would be raised over it. Cp. *Introd. to Homer*, ch. II. § 33.—δρῶδ' κρᾶνον, lit., with head erect, so = 'high': cp. ὑψικάρηνος, ὑψίλοφος (of hills). From κρᾶν (κρανίον) we have also βούκρανος, ταυρόκρανος.—οἰκείας, 'native,'—a thing pleasing to the dead: so in *O. C.* 406 Oed. asks, ἦ καὶ κατασκιώσι Θηβαίᾳ κόνει; The father's prophecy for his sons was fulfilled: of their father-land they obtained ὁπώραν καὶ φθιμένοισιν κατέχων (Aesch. *Th.* 731: cp. *O. C.* 789).

1204 ε. αὐτοῖς answers to τὸν μὲν (1199), as in 167 τοῦτ' αὐτοῖς τοῦτο μὲν.

νυμφεῖον Ἰδίου κοῖλον εἰσεβαίνομεν. 1205
 φωνῆς δ' ἄπωθεν ὀρθίων κωκυμάτων
 κλύει τις ἀκτέριστον ἀμφὶ παστάδα,
 καὶ δεσπότη Κρέοντι σημαίνει μολών.
 τῷ δ' ἀθλίας ἄσημα περιβαίνει βοῆς 1210
 ἔρποντι μᾶλλον ἄσσον, οἰμῶξας δ' ἔπος
 ἱησι δυσθρήνητον. ὦ τάλας ἐγώ,
 ἄρ' εἰμὶ μάντις; ἄρα δυστυχεστάτην
 κέλευθον ἔρπω τῶν παρελθουσῶν ὁδῶν;
 παιδός με σαίνει φθόγγος. ἀλλὰ, πρόσπολοι, 1215
 ἴτ' ἄσσον ὠκέϊς, καὶ παραστάντες τάφῳ
 ἀθρήσαθ', ἄρμον χώματος λιθοσπαδῇ
 δύντες πρὸς αὐτὸ στόμιον, εἰ τὸν Αἰμόνοιο

1206 μολών] L has αθ written above ολ by S: this variant μαθών is in the text of some later MSS. (as V). 1209 ἄσημα] Nauck conject. ἄχημα.—περιβαίνει] Schaefer conject. περισαίνει: Wunder, περιπολεῖ. 1212 ἄρ' L.—εἰμὶ] L has the second ε in an erasure: εἰ μὴ had been written. 1215 παραστάντες φ. τάφῳ L.

For αἰθῆς as = 'afterwards,' cp. *Al.* 1283, *Tr.* 170.—λιθόστρωτον, 'with floor of stone,' here suggests, 'affording no couch but one of stone,' in contrast with a real νυμφεῖον, which contains a λέχος ἐστρωτόν... | χλαίνῃσιν μαλακῇ ἐστρωμένον (*Hom. hymn. Ven.* 157 f.).—κόρης νυμφεῖον Ἰδίου, the maiden's death-bower: cp. 795 n., 929.

1206 κωκυμάτων, the word used by Teiresias (1079): here, as usu., for the dead: cp. 28, 104, 1302: so κωκυτός, *Al.* 851 etc.—Cp. *El.* 683 ὀρθίων κηρυγμάτων.

1207 ἀκτέριστον ἀμφὶ παστάδα, near (i.e. from the quarter of) the bridal-chamber where no funeral-rites had been paid; i.e., where Antigone had been made the bride of Death, without even such honours as befitted such nuptials. For ἀκτέριστος cp. 1071 n. The word παστάς seems to be here used simply as a poetical equivalent for θάλαμος. There is probably no reference to pillars of rock (natural or artificial) in the τάφος. On the uses of παστάς, see Appendix.

1209 ἀθλίας... ἄσημα βοῆς, indistinct sounds, consisting in an ἀθλία βοή: i.e., as he drew nearer, the sounds resolved themselves into the mournful cry of a human voice. The genit. is thus a 'defining' one. Cp. *O. C.* 923 n. φωτῶν

ἀθλίων ἱκτήρια (suppliant objects consisting in unhappy persons). Below, in 1265, the form of ὧμοι ἐμῶν ἀνολθα βουλευμάτων is analogous, but the gen. is there partitive (see n.). Here, βοῆς could, indeed, be possessive ('sounds belonging to, i.e., forming part of, a cry'). But the perspective of the description is better kept by the other view of the genitive, which supposes that a sound, ambiguous at a distance, defines itself as we approach.—περιβαίνει, with dat. instead of the normal acc.; this dat. denotes the person interested, i.e., here affected through the senses: *O. C.* 372 εἰσῆλθε τῶν τριῶν ἀθλίων ἔρις (n.): *Tr.* 298 ἐμοὶ γὰρ οἶκτος... εἰσέβη. For the image, cp. *O. C.* 1477 ἀμφίσταται | διαπύρσιος ὁδοῖος: *Od.* 6. 122 ὥς τέ με κουράων ἀμφήλυθε θῆλυς αὐτῇ.

1210 ε. μᾶλλον ἄσσον: cp. Aesch. *Th.* 673 μᾶλλον ἐνδικώτερος: Eur. *El.* 222 μᾶλλον ἐχθλοῖς: Plat. *Legg.* 781 α λαθραιότερον μᾶλλον καὶ ἐπικλοπώτερον.—ἔπος (= θρήνον) δυσθρήνητον: see n. on 7.—ὦ τάλας: cp. *O. T.* 744 n.

1215 ε. τῶν παρελθουσῶν: cp. 100 f. κάλλιστον... τῶν προτέρων, n.—σαίνει, 'greeted my ear.' As σαίνει was properly said of a dog wagging its tail or fawning so it could be said of a sight or a sound

the caverned mansion of the bride of Death. And, from afar off, one of us heard a voice of loud wailing at that bride's unhallowed bower; and came to tell our master Creon.

And as the King drew nearer, doubtful sounds of a bitter cry floated around him; he groaned, and said in accents of anguish, 'Wretched that I am, can my foreboding be true? Am I going on the wofullest way that ever I went? My son's voice greets me.—Go, my servants,—haste ye nearer, and when ye have reached the tomb, pass through the gap, where the stones have been wrenched away, to the cell's very mouth,—and look, and see if 'tis Haemon's

The meaning of this ϕ is simply (I think) that the scribe's eye had caught the word $\phi\thetaο\rho\acute{\alpha}\nu$ in 1224. Having written ϕ , he judged it simpler to leave it (with dots) than to change it by erasure into τ . 1216 ἀθήσαθ', ἀρμόν] Semitelos conject. ἀθρείτε, θαλάμων.—χώματος] Seyffert conject. χάσματος: Tournier, δώματος.—λιθοσπαδή. In L, ϵ has been erased after η . Cp. on 726.

which *appeals for recognition* by vividly striking our senses. Like *arridere*, the word usually implied a sensation of pleasure (O. C. 319 n.). But it could also denote, as here, a recognition attended by pain. So in Eur. *Hippol.* 862 f., where Theseus recognises the seal on the tablets left by his dead wife, he says τόποι...προσταίνουσι με.

1215 ὥκεις, adverbial: cp. 823, 847: Tr. 927 δρομαία βᾶσ'.

1216 ἀρμόν χώματος λιθοσπ., an opening in the stones heaped up at the entrance, made by dragging some of them away. Cp. 848 ἔργμα τυμβόχωστον. Haemon, in his frenzy of despair, had broken into the tomb by wrenching away part of this rude wall-work. The gap remained as he had made it. He had reached the spot only a short time before Creon (cp. on 1223).

ἀρμόν. The word ἀρμός means, (1) a fastening: Eur. *Med.* 1315 ἐκλύεθ' ἀρμούς, undo the fastenings of the doors: (2) the chink between two things which are jointed together: so in Plut. *Alex.* 3 a furtive listener is described as τῷ τῆς θύρας ἀρμῷ προσβαλὼν (τὴν ὄψιν), 'having put his eye to the chink in the door.' So here ἀρμός is an aperture, just wide enough to admit of a man going through (cp. δύντες).—ἀρμός (with its derivatives ἀρμοί, ἀρμόζω, ἀρμονία), and ἀρπεδόνη (or ἀρπεδών), 'rope', are connected with the causative form of the root *ar*, *ar-raja-mi*, 'to fasten': see Curt. *Etym.* § 488.

1217 στόμιον. Having passed through the gap, they will find themselves in a narrow passage. They are to go along this passage to the very mouth (στόμιον) of the sepulchral chamber into which it opens.

The kind of tomb which the poet here imagines is perhaps best represented, in Greece, by the rock-tombs of Nauplia, and of Spata in Attica. These consist of chambers worked horizontally into the rock, and approached by a passage or δρόμος, answering to that which Creon's men have to traverse before they reach the στόμιον of the tomb. The general type seems to have been determined by that of the more elaborate domed tombs, such as the so-called 'Treasury of Atreus' at Mycenae, which, like these ruder copies, were entered by a δρόμος. Indeed, the Nauplia tombs indicate a rough attempt to reproduce the dome (θόλος). [See Helbig, *Das Homer. Epos aus den Denkm. erläutert*, p. 53, with the sources quoted there in nn. 5, 6.]

The phrase λοισθιον τῷ βενμα (1220) might suggest a recess *within* the principal chamber, like that in the 'Treasury of Atreus'; but it is simpler to take it as merely 'the furthest part of the tomb.' We may observe that the words κατ' ὠρυξ (774) and κατασκαφής (891) are sufficiently explained if we suppose that the δρόμος leading to the chamber sloped downwards from the entrance.

φθόγγον συνήμ', ἢ θεοῖσι κλέπτομαι...
 τὰδ' ἐξ ἀθύμου δεσπότην *κελευσμάτων
 ἤθρουμέν· ἐν δὲ λουσθίῳ τυμβεύματι
 τὴν μὲν κρεμαστὴν αὐχένος κατείδομεν,
 βρόχῳ μιτῶδει συνδόνας καθημμένην,
 τὸν δ' ἄμφι μέσση περιπετὴ/προσκείμενον,
 εὐνῆς ἀποιμῶζοντα τῆς κάτω φθορᾶν
 καὶ πατρός ἔργα καὶ τὸ δύστηνον λέχος.
 ὁ δ' ὡς ὄρᾳ σφε, στυγνὸν οἰμῶξας ἔσω
 χωρεῖ πρὸς αὐτὸν κἀνακωκύσας καλεῖ·
 ὦ τλήμων, οἷον ἔργον εἰργασαι· τίνα
 νοὺν ἔσχες; ἐν τῷ συμφορᾶς διεφθάρης;

1220

1225

1218 Reiske conject. φόβοισι κλέπτομαι: Tournier, θεοῖσι θλάπτομαι. 1219 τὰδ' ἐξ ἀθύμου] Nauck reads ἀνθύμου, ascribing that conject. to J. P. Pompe van Meerdervoort, and referring to Naber *Mnem. nov.* 9. 219 f.—Heath conject. τὰδ' οὖν ἀθύμου: Pallis, τὰδ' οὐκ ἀθύμοι: Seyffert, τὰδ' ἐξ ἐτοίμου: Semitelos, τὰδ' ἐλκᾶ-
 θοντες.—κελεύσασιν MSS. Dindorf writes κελεύσασιν, the form given by L in Aesch. *Pers.* 397, *Ch.* 751. Burton conject. κελευσμάτων. 1222 μιτῶδει] The first

1218 θεοῖσι: dat. of agent with *pres.* pass.: see n. on 503 ff.—κλέπτομαι, am deluded: 681 n.—Cp. *O. C.* 316 ἢ γνώμη πλανᾷ;

1219 The simple correction, κελευσμάτων for κελεύσασιν, is (I think) certainly right. Cp. Aesch. *Pers.* 397 ἐταῖσαν ἄλμην βρόχιον ἐκ κελεύσματος (and similarly Eur. *I. T.* 1405): Her. 6. 50 ἔλεγε δὲ ταῦτα ἐξ ἐπιστολῆς τῆς Δημαρτήτου.

With κελεύσασιν, we have only two tolerable resources. (1) To join κελεύσασιν ἐξ ἀθύμου δεσπότην, 'orders given by him.' But, though τοῖς ἐξ ἀθ. δεσπ. κελεύσασιν could be defended by τὴν ἐξ ἐμοῦ δυσβουλίαν (95), the phrase without the article is very strange. In phrases which might appear similar, it will be found that a verb has influenced the use of ἐκ with gen.: thus *Ai.* 137 σὲ δ' ὅταν... | λόγος ἐκ Δαναῶν κακῶθρους ἐπιβῇ: Aesch. *Ag.* 1366 ἢ γὰρ τεκμηρίοισιν ἐξ οἰμωγμάτων | μαντευσόμεσθα τάνδρως ὡς δλωλότος; here, however, it is impossible to take ἐξ ἀθύμου δεσπότην with ἤθρουμέν, and to make κελεύσασιν a mere epexegetis ('looked, at our master's instigation, i.e., by his command').

(2) The alternative is to amend ἐξ ἀθύμου. Only one correction is probable, viz. ἀνθύμου. The decisive objection to this is the sense. It could mean only,

'swift to wrath,' like ἀξέχολος (955). It could not mean merely, 'agitated' (by alarm). But Creon is no longer proud or fierce; he has been humbled: his late words (1211 ff.) expressed only grief and fear.

Dindorf writes κελεύσασιν, holding this to be the older Attic form (cr. n.). The fact appears to be that both κέλευμα and κέλευσμα are well attested in our MSS. of some authors: and there is no evidence from inscriptions. As regards the verb, Lobeck (on *Ai.* 704) remarks that, while ἐκελεύσθην is far commoner than ἐκελεύθην, κεκέλευμαι and κεκέλευσαι are both well attested for the best age. But Veitch's statement on this point is more accurate. While ἐκελεύθην is extremely rare in classical Greek, κεκέλευμαι is nearly (if not quite) unknown to it. It would be very rash, then, to affirm that Soph. must have used the non-sigmatic form of the noun.

1221 αὐχένος: the gen. of the part, as with verbs of seizing, etc.: Arist. *H.A.* 9. 50. 7 ὅταν κρεμάσῃσι (τὰς δὲ) τῶν ὀπισθίων ποδῶν: so κρεμῶμεν with gen., Ar. *Plut.* 312: *Il.* 17. 289 (τὸν) ποδὸς ἔλκε: *Od.* 3. 439 βούν δ' ἀγέτην κεράων.

1222 μιτῶδα, thread-like, i.e., formed by a thread-wrought fabric (the συνδών), and not, as usual, by a cord. μίτρος (ὁ),

voice that I know, or if mine ear is cheated by the gods.'

This search, at our despairing master's word, we went to make; and in the furthest part of the tomb we descried *her* hanging by the neck, slung by a thread-wrought halter of fine linen; while *he* was embracing her with arms thrown around her waist,—bemoaning the loss of his bride who is with the dead, and his father's deeds, and his own ill-starred love.

But his father, when he saw him, cried aloud with a dread cry, and went in, and called to him with a voice of wailing:—'Unhappy, what a deed hast thou done! What thought hath come to thee? What manner of mischance hath marred thy reason?

hand in L wrote *μυτῶδη*, adding *ε* above the *η*. S inserted *ρ* between *τ* and *ω*, and accented *ω*, but without deleting the accent on *ι*. A few of the later MSS. have *μυτῶδει*, either in the text (as V⁴), or as a correction (V¹, V²): it is also the Aldine reading. **1226** *στυγνὸν* L, with *ν* above *γ* from an early hand. **1228** *οἶον*] *ποῖον* L. **1229** *συμφορᾶς* (not *ξ*.) L.

the thread of the warp: Eur. *I. T.* 817 *ὄφνη καὶ τὸδ' εἶδος εὐμύτροις πλοκαῖς* (I wrought this scene, too, with threads deftly woven).—*συνδόνος*. *συνδών* (prob. from *Ἰνδ*-, *Sind*) was a general term for a smooth, fine texture, as *βύσσος* was the specific word for a kind of fine linen: Her. 2. 86 describes mummies as swathed *συνδόνος βυσσίνης τελαμῶσι* (where see Stein). Thuc. 2. 49. 4 *τῶν πάνυ λεπτῶν ἱματίων καὶ συνδόνων*. Diog. Laert. 6. 90 tells of an Athenian (c. 300 B.C.) being reprimanded by the *ἀστυνόμοι* for luxuriousness, *ὅτι συνδόνα ἡμφίεστο*.—Antigone used her veil (*κάλυμμα*: cp. Ar. *Lys.* 532).

1228 Haemon has thrown his arms around her waist (*ἀμφὶ μέσση περιπετῇ*), embracing her (*προσκέμενον*), where she hangs lifeless. But verses 1236—1240 require us to suppose that Antigone's body is then stretched on the ground. We are left to understand that Haemon, while uttering his lament (1224 f.), has lifted the corpse, so as to extricate it from the noose, and has laid it down. Cp. *O. T.* 1266 (where Oed. finds Iocasta hanging), *χαλὰ κρεμαστὴν ἀρτάνην*.—*μέσση*: cp. 1236: fr. 235. 5 (iambics). Eur. has this form only in lyr.; Aesch. nowhere.—*περιπετῇ*, act.; but pass. in *Αἰ.* 907 *ἐγχοσ περιπετῆς* ('on which he fell'), unless I am right in suspecting that there we should read, *τὸδ' ἐγχοσ περιπετοῦς κατηγορεῖ*, 'shows that he

fell upon it.' Cp. *O. C.* 1620 *ἐπ' ἀλλήλοισιν ἀμφικείμενοι*, n.

1224 f. *εὐνῆς...τῆς κῆτω*, his bride who is dead. Cp. Eur. *Trö.* 831 *αἱ μὲν εὐνάς* (husbands), *αἱ δὲ παῖδας*, | *αἱ δὲ ματέρας γεραίς*. It would be awkward to understand, 'the ruin of his marriage, (which is to be only) in the world below.'—*πατρός ἔργα*: he does not know that Creon is listening.—*λέχος*, marriage, as in 573. This word, too, could mean 'bride' (*Αἰ.* 211): it is v. 1224 that decides our version.

1226 *σφε*, Haemon: 44 n.—*στυγνόν*, bitter,—the notion of 'sad,' 'gloomy,' coming from that of 'hateful': cp. Moschus 3. 68 *καὶ στυγνοὶ (tristes) περὶ σῶμα τὸν κλαίουσαν Ἔρωτες*.

1228 f. *οἶον ἔργον*: i.e., Haemon's forcible entrance into Antigone's tomb.—*τίνα νοῦν ἔσχες*; lit., 'what thoughts hast thou conceived?'—the aor. meaning, as usu., not 'had,' but 'came to have.' So *El.* 1013 f. *νοῦν σχές...εἰκαθεῖν*, 'form the purpose to yield': *ib.* 1465 *νοῦν ἔσχω*, *ὥστε συμφέρειν τοῖς κρείσσοσιν*.—*ἐν τῷ συμφορᾶς*, by what manner of calamity: i.e., 'what cruel god hath deprived thee of thy reason?' *Αἰ.* 314 *κάνηπετ' ἐν τῷ πράγματος κυροῖ ποτε*: *Ph.* 174 *ἐπὶ παντὶ τῷ χρεῖας*: Eur. *Helen.* 1195 *ἐν τῷ δὲ κείσαι συμφορᾶς*;—*διεφθάρης*, mentally: *Il.* 15. 128 *μαίνεμενε, φρένας ἤλε, διεφθόρας*: Eur. *Helen.* 1192 *διεφθάρσαι φρένας*;

ἐξέλθε, τέκνον, ἰκέσιός σε λίσσομαι. 1230
 τὸν δ' ἀγρίοις ὄσσοισι παπτήνας ὁ παῖς,
 πτύσας προσώπῳ κούδεν ἀντειπών, ξίφους
 ἔλκει διπλοῦς κνώδοντας· ἐκ δ' ὀρμωμένου χμεῖς
 πατρὸς φυγαῖσιν ἤμπλακ'· εἴθ' ὁ δύσμορος 1235
 αὐτῷ χολωθείς, ὥσπερ εἶχ', ἐπενταθεῖς
 ἤρεισε πλευραῖς μέσσον ἐγχος· ἐς δ' ὕγρὸν
 ἀγκῶν' εἴ' ἐμφρων παρθένῳ προσπτύσσεται·
 καὶ φυσίων ὀξεῖαν ἐκβάλλει ροήν
 λευκῇ παρειᾷ φοινίου σταλάγματος.
 κείται δὲ νεκρὸς περὶ νεκρῷ, τὰ νυμφικὰ 1240

1232 ἀντειπών δλωσ L, with ξίφους written above δλωσ by the first hand. The final ν of ἀντειπών has been made from ο, and δ has been written above the line, by the first hand.—Wecklein thinks that δλωσ came from κολεῶν [rather κολεοῦ] written over ξίφους: but ἔλκει did not require such explanation.—Seyffert conject. βέλους: Dindorf, ἔπος.—Nauck thinks the whole verse spurious.
 1234 εἴθ' ὁ] In L the first hand wrote εἰ δύσμορος: S made εἰ into εἴθ' ὁ.
 1235 αὐτῷ] αὐτῷ L. 1236 μέσσον] Nauck conject. πηκτόν: Pallis, διστόν.

1230 f. ἰκέσιος, adverbial: cp. 1215 ὠκέϊς, n. He extends his right hand in supplication.—ὄσσοισι: Aesch. admits ὄσσοις, and Eur. both ὄσσοις and ὄσσων, in iambs no less than in lyrics.—παπτήνας: with an acc. this verb usu. = 'to look around for,' as *Il.* 4. 200.

1232 πτύσας προσώπῳ. Haemon is momentarily insane with despair and rage: the very words αὐτῷ χολώθεις, 1235, indicate the transport of frenzy which these verses were meant to depict. Nothing could do more violence to the language, or more injury to the dramatic effect, than the Scholiast's theory that πτύσας προσώπῳ has a merely figurative sense, 'with an expression of loathing on his face.' When the figurative sense of a word (like πτύσας) is to be marked by a qualifying addition (like προσώπῳ), that addition must not be such as equally to suggest the literal sense. Thus a social-ist riot might be called 'a fire not of Hephaestus' (Eur. *Or.* 621); but it would not be equally happy to describe it as 'a fire kindled by the tables of the rich.' πτύσας προσώπῳ, instead of ἐπιπτύσας προσώπῳ (πατρὸς), is merely an instance of the boldness with which poetry could use a simple dative to express the object to (or against) which an action is directed. Such a dat. is often equivalent to (a) ἐπὶ with dat., (b) ἐπὶ, πρὸς, or εἰς, with acc.,

—in various relations, and with various shades of meaning. Thus we have such phrases as κακοῖς γελῶν (*As.* 1042) = κακοῖς ἐπεγγελῶν: *Ph.* 67 λύπῃ... Ἀργεῖοις βαλεῖς = ἐμβαλεῖς: Eur. *Suφr.* 322 τοῖς κερτομοῦσι γοργὸν ὡς ἀναβλέπει, how she looks up sternly at her revilers: *Il.* 7. 101 τῷδε δ' ἐγὼ αὐτὸς θωρήσομαι, against him: *ib.* 23. 635 δὲ μοι ἀνέστη, against me: and below 1236 ἤρεισε πλευραῖς = ἐπήρεισε. Prose would have πτύσας εἰς (or ἐπὶ) πρόσωπον.

1233 f. διπλοῦς κνώδοντας ξίφους, his cross-hilted sword. κνώδοντας are the two projecting cross-pieces at the point where the hilt joins the blade. The hilt (κώπη) of the Greek sword had no guard, nor had it always the cross-pieces; but these, when used, served partly to protect the hand. The κνώδοντας, or cross-hilt, can be seen on some of the swords given by Guhl and Koner, p. 244, fig. 277 (a, d). The cross-hilt was sometimes simply a straight cross-bar; sometimes the side next the hand was rounded. Cp. Silius Italicus *Pun.* 1. 515 *pressumque ita simul exigit enses*, | *Qua capuli statuere morae*. —κνώδων (κνάω, ὀδοῦς) meant properly any tooth-like prong or spike: see Xen. *Cyneg.* 10. 3, where boar-spears (πρῶβλια) have κνώδοντας ἀποκεχαλκευμένους σιφρούς, stout *teeth* forged of bronze, projecting from the shaft a little below the

Come forth, my child! I pray thee—I implore!’ But the boy glared at him with fierce eyes, spat in his face, and, without a word of answer, drew his cross-hilted sword:—as his father rushed forth in flight, he missed his aim;—then, hapless one, wroth with himself, he straightway leaned with all his weight against his sword, and drove it, half its length, into his side; and, while sense lingered, he clasped the maiden to his faint embrace, and, as he gasped, sent forth on her pale cheek the swift stream of the oozing blood.

Corpse enfolding corpse he lies; he hath won his nuptial

1238 *ροήν* L. The schol. in L has: *τὴν πνοήν τοῦ φονίου σταλάγματος ἐκβάλλει τῇ λευκῇ αὐτῆς παρειᾷ, ὃ ἐστὶν, αἷμα ἐξέπνευσεν*. The last words show that *πνοήν* was not a slip for *ροήν*, but was in the Scholiast’s text. Most of the later mss. (including A) have *πνοήν*: but a few have *ροήν* (as L², V, V⁴, Aug. b).—Blaydes conject. *σφαγὴν*, and *ἐμβάλλει* for *ἐκβάλλει*. **1240** *περινεκρῶν* L: but it does not follow that the scribe meant the two words to form one.

head (*λόγχῃ*). In *Ai.* 1025, *τοῦδ’ αἰόλου κνώδοντος*, ‘this gleaming spike,’ is the end of the sword-blade projecting through the body of Ajax. So in Kaibel *Epigr.* 549. 11 (an epitaph of the 1st cent. A.D.) *φασγάνου κνώδοντι*=‘with the point (not, ‘edge’) of the sword’: the ref. is to thrusting, not cutting.—The Scholiast wrongly explains *διπλοῦς κνώδοντας* by *διπλᾶς ἀκμᾶς*, ‘double edge.’ This interpretation was obviously suggested by *διπλοῦς* (since a sword is often called *διστομον* or *ἀμφήκης*), while the true sense of *κνώδων* was not accurately remembered: thus the Schol. vaguely calls it *τὸ δὲ τοῦ ξίφους*.

ἀκ δ’ ὄρν., tmesis: cp. 427.—*φυγαῖσιν*, dat. of manner (620 n.). The poet. plur. of *φυγή*, when it does not mean ‘remedies’ (364), usu. means ‘exile’ (Eur. *El.* 233). The gen. might be absol., but is more simply taken with *ἡμπλακ’*.

Haemon, in his madness, meant to kill his father. He had harboured no such purpose before (see on 753); and his frantic impulse is instantly followed by violent remorse. Arist. (*Poet.* 14) observes that it is not conducive to a properly tragic effect (*οὐ τραγικόν, ἀπαθές*) if a person contemplates a dreadful act, and then desists from it, in the light of sober thought or fuller knowledge: *διόπερ οὐδεὶς ποιεῖ ὁμοίως εἰ μὴ διγνάκεις* (such incidents in Tragedy are rare, *ὅσον ἐν Ἀντιγόῃ Κρέοντα ὁ Διμῶν*). It need not be assumed that Arist. meant to censure Sophocles; it is more natural to suppose

that he cited the exception as one justified by the circumstances. But it should further be noticed that Aristotle was not accurate in taking this incident as the exception which illustrated his rule. For Haemon did not abandon his dreadful purpose; he was simply foiled by his father’s flight. And then, in swift remorse, he actually did *τῶν ἀνηκέστων τι*.

1235 *π. ὤσπερ εἴχ’*: cp. 1108.—*ἐπενταθείς*, lit., ‘stretched,’ or ‘strained,’ against the sword: i.e., pressing his right side against the point of the sword, which at the same time he drove home with his right hand.—*πλευραῖς*, used as though *ῥεῖσε* were *ἐπῥεῖσε*: cp. Pind. *P.* 10. 51 *ἀγκυραν ῥεῖσιν χροῖ*. For the verb cp. Eur. *Andr.* 844 (*ξίφος*) *ἀπόδος...ὤν’ ἀνταίαν | ἐρείσω πλάγαν*.—*μέσσον*, predicative, denoting the point up to which he drove it in: *Ai.* 809 *κείται κρυφαίῳ φασγάνῳ περιπτύχης*.—*ἐγχεος*=*ξίφος*: *Ai.* 95, 658, etc.—*ἐς δ’ ὑγρόν ἀγκών’*, since *π. προσπίτνυσσεται*=*παρθένον λαμβάνει*: cp. the beautiful lines in Eur. *Ph.* 1439 (the dying Eteocles): *ἤκουσε μητρός, κάπιθεις ὑγρὰν χέρα | φωτὴν μὲν οὐκ ἀφῆκεν, ὀμμάτων δ’ ἀποπροσείπε δακρύοις*.

1238 *φυσίων*, breathing hard: *ροήν* is governed by *ἐκβάλλει* only. But in Aesch. *Ag.* 1389 the compound governs the acc.: *κάκφυσίων δέξειαν αἵματος σφαγὴν | βάλλει μ’ ἐρεμνῇ ψακάδι φονίας δρόσου*.—*ροήν* is plainly right: the bad variant, *πνοήν*, was perh. suggested by *φυσίων*.

τέλη λαχὼν δέιλαιος ἐν <γ> "Αἰδου δόμοις,
δείξας ἐν ἀνθρώποισι τὴν ἀβουλίαν
ὅσῳ μέγιστον ἀνδρὶ πρόσκειται κακόν.

XO. τί τοῦτ' ἂν εἰκάσειας; ἡ γυνὴ πάλιν
φρουδῇ, πρὶν εἰπεῖν ἐσθλὸν ἢ κακὸν λόγον. 1245

ΑΓ. καὶ τὸς τεθάμβηκ'. ἐλπίσω δὲ βόσκομαι
ἄχῃ τέκνου κλύουσιν ἐς πόλιν γόους
οὐκ ἀξιώσειν, ἀλλ' ὑπὸ στέγης ἔσω
δμῳαῖς προθήσειν πένθος οἰκείον στένειν.

γνώμης γὰρ οὐκ ἄπειρος, ὥσθ' ἀμαρτάνειν. 1250

XO. οὐκ οἶδ'. ἐμοὶ δ' οὖν ἢ τ' ἄγαν σιγῇ βαρὺ
δοκεῖ προσεῖναι χῆ μάτην πολλὴ βοή.

ΑΓ. ἀλλ' εἰσόμεισθα, μή τι καὶ κατάσχετον
κρυφῇ καλύπτει καρδίᾳ θυμουμένη,
δόμους παραστείχοντες· εὖ γὰρ οὖν λέγεις· 1255
καὶ τῆς ἄγαν γὰρ ἐστὶ πον σιγῆς βάρους.

1241 ἐν γ' "Αἰδου] ἐν αἰδου L, with most of the later MSS.: but L³, with a few others, has ἐν. Bruck wrote ἐν "Αἰδου. Heath conject. ἐν γ': Vauvilliers, eis "Αἰδου δόμοις: Semitelos, "Ενοδίας δόμοις: Mekler, ἐν σκότου δόμοις: Nauck, ἐν γαίᾳς μυχοῖς. 1245 ἡ ἢ was omitted by the first hand in L, and added by S. 1246 ἀξιώσειν] Pallis conject. ἀξιοῦν χεῖν: Burges, ἀξύν ἦσεν: Blaydes, ἐξαῆσειν:

1241 τέλη, rites: O. C. 1050 n.—ἐν γ' "Αἰδου. Though ἐν occurs nowhere else in tragic iambs, it might fairly be defended, in a ῥῆσις of epic colour, as a reminiscence of the Homeric ἐν "Αἰδαο. But I decidedly prefer Heath's ἐν γ' ('in that world, though not in this'), because it adds point and pathos to what would otherwise be a somewhat tame statement of fact. Cp. 750. For another (probable) loss of γ in this play, cp. 648. For ἐν γε, cp. O. T. 1380 ἐν γε ταῖς Θήβαις: O. C. 153 ἐν γ' ἐμοί: Ph. 685 ἴσος ἐν γ' ἴσοις: Eur. fr. 349 ὡς ἐν γ' ἐμοὶ κρίνοισ' ἂν οὐ καλῶς φρονεῖν.

1242 δείξας...τὴν ἀβουλίαν: for the constr., cp. n. on 883 f. For δεικνύναι said of a warning example, see El. 1382 καὶ δέξον ἀνθρώποισι τάπιτμα | τῆς δυσσεβείας οἱ δωροῦνται θεοί: cp. O. T. append. on 612 ff.

1243 πρόσκειται: cp. 94 n.

1244 εἰ τί τοῦτ' ἂν εἰκάσῃ, sc. εἶναι: what wouldst thou conjecture this to be (or, to mean)? The optat. ending used here was the usual one in Attic: cp. O. T.

843 n.—ἐσθλὸν ἢ κακόν: cp. on 40.—A silent exit is similarly a prelude to disaster in the case of Deianeira (Tr. 813). Iocasta, too, quits the scene, not, indeed, without a word, yet with a reticence which is called σιωπή (O. T. 1075).

1246 τεθάμβηκ': cp. O. C. 1140 θαυμάσας ἔχω (n.): and so oft. τεθαύμακα.—βόσκομαι: cp. fr. 863 ἐλπίς γὰρ ἡ βόσκουσα τοὺς πολλοὺς βροτῶν.

1247 εἰ γόους...ἀξιώσειν = to think them ἀξιοί, i.e., meet. This use of ἀξιώ is freq. in regard to persons, as Ai. 1114 οὐ γὰρ ἤξιον τοὺς μηδέντας (esteem them). On the other hand, ἀξιος, as applied to actions, oft. = 'proper', 'becoming': as Ar. Eg. 616 νῦν ἂν ἀξίον γε πᾶσιν ἐσθιν ἐπολολύξαι. But, if ἀξιοῖ τινα could mean, 'he thinks a person estimable,' poetry, at least, could surely say, ἀξιοῖ τι, 'he thinks a thing proper.' The text, then, seems sound.—ὡς στέγης: for the gen., cp. 692 n.

1249 προθήσειν governs πένθος: στένειν is epexeg. (for them to mourn): cp. 216 n. She will 'set the grief before

rites, poor youth, not here, yet in the halls of Death; and he hath witnessed to mankind that, of all curses which cleave to man, ill counsel is the sovereign curse.

[EURYDICE retires into the house.

CH. What wouldst thou augur from this? The lady hath turned back, and is gone, without a word, good or evil.

ME. I, too, am startled; yet I nourish the hope that, at these sore tidings of her son, she cannot deign to give her sorrow public vent, but in the privacy of the house will set her handmaids to mourn the household grief. For she is not untaught of discretion, that she should err.

CH. I know not; but to me, at least, a strained silence seems to portend peril, no less than vain abundance of lament.

ME. Well, I will enter the house, and learn whether indeed she is not hiding some repressed purpose in the depths of a passionate heart. Yea, thou sayest well: excess of silence, too, may have a perilous meaning. [Exit MESSENGER.

Semitelos, ἐξαύσειν. 1250 Blaydes conject. ἀμοιρος for ἀπειρος: Semitelos, δεινῶν for γνώμης. Meineke, Dindorf and Nauck reject the verse. 1251 ἐμοί δ' ἐμοί δ' L: ἐμοί γ' Brunn.—σιγῇ from σιγῇ L. 1252 ἀλλ' Pallis conject. τὰχ'.—κατάσχετον] Musgrave conject. κατὰ σκότον. 1254 θυμουμένη L: a line has been drawn through the ι. Some of the later MSS. have θυμουμένη. 1256 ἐστὶ πού] Bergk conject. ἐστ' ὅπου. Nauck suspects the verse (*Jahrb. f. Philol.*, 65. 250).

them' by making a lament, after which her handmaids, sitting around her, will wail in chorus. *Il.* 24. 746 (Andromache has bewailed Hector), ὡς ἔφατο κλαίονσ'. ἐπὶ δὲ στενάχοντο γυναῖκες. | τῇσιν δ' αὖθ' Ἑκάβη ἀδινού ἐξήρχε γόοιο.

1250 γνώμης...οὐκ ἀπειρος. The reading has been unjustly suspected. γνώμη, 'judgment,' or 'discretion,' is here regarded as an influence moulding the character from without. The phrase means, then, 'not uninformed by discretion,'—not unversed in its teachings. Cp. Plat. *Rep.* 519 B τοὺς ἀπαιδέτους καὶ ἀληθείας ἀπείρους, 'uninformed by truth.'

1251 ε. δ' οὖν: 688 n. προσεῖναι: so oft. of attendant circumstances (or of characteristic attributes): *Tr.* 250 τοῦ λόγου δ' οὐ χρη φθάνον, | γύναι, προσεῖναι.—Cp. 720.

1252 εἰσόμεσθα, μή τι...καλύπτει, 'we shall know (about our fear) lest (μή) she is concealing,' i.e., whether we are right in fearing that she conceals something. As Goodwin says (*Moods and Tenses*, § 46, N. 5 a), this passage is one

of the most favourable to the view that μή has an interrogative force, and yet here also μή καλύπτει plainly expresses a fear. The pres. indic. is used, because the fear is strictly present; there is no thought that the thing feared can possibly be prevented. Before assuming that μή could have the force of εἰ οὐ ('whether not'), we should require an example in which the clause with μή, after a verb like οἶδα, expressed something which is not feared (but hoped; or else regarded with neither fear nor hope). As if here we had, εἰσόμεσθα μή ζήσῃν ἐτι μέλλει. Cp. 278 n. The use of μή in direct question (*O. C.* 1502) is, of course, elliptical: e.g., μή οὕτως ἔχει; comes from (δέδοικα) μή οὕτως ἔχει.—καὶ ('indeed') goes with the whole phrase κατάσχετον...καλύπτει: cp. 770 n.—κατάσχετον, a poet. word, here = 'repressed' (cp. *El.* 1011 κατάσχετος ὀργῇ): usu., 'possessed' (by a god, or by passion), like κάτοχος.

1255 δόμους παραστέχοντες, advancing into the house: Eur. *Med.* 1137 παρήλθε νυμφικοὺς δόμους.

ΧΟ. καὶ μὴν ὄδ' ἀναξ αὐτὸς ἐφήκει
μνήμῃ ἐπίσημον διὰ χειρὸς ἔχων,
 εἰ θέμις εἰπεῖν, οὐκ ἄλλοτρίαν
 ἄτην, ἀλλ' αὐτὸς ἁμαρτῶν.

1260

στρ. α'. ΚΡ. ἰὼ

2 φρενῶν δυσφρόνων ἁμαρτήματα

3 στερεὰ θανατόεντ'.

4 ὦ κτανόντας τε καὶ

5 θανόντας, βλέποντες ἐμφυλίους.

6 *ὦμοι ἐμῶν ἀνολβα βουλευμάτων.

1265

7 ἰὼ παῖ, νέος νέω ξὺν μόρῳ,

8 αἰαῖ αἰαῖ,

9 ἔθανες, ἀπελύθης.

10 ἐμαῖς οὐδὲ σαῖσι δυσβουλίαις.

στρ. β'. ΧΟ. οἴμ' ὥς ἔοικας ὀψὲ τὴν δίκην ἰδεῖν.

1270

ΚΡ. οἴμοι,

2 ἔχω μαθὼν δείλαιος· ἐν δ' ἐμῷ κάρῳ

1259 f. ἄλλοτρίαν | ἄτην] Musgrave conject. ἄλλοτρίας | ἄτης. 1261—1269 L divides thus: ἰὼ — | ἁμαρτήματα — | θανατόεντ' — | θανόντας — | ἐμφυλίους — | ἰὼ μοι — | βουλευμάτων — | ἰὼ παῖ — | αἰ αἰ — | ἔθανες — | ἐμαῖς . . . δυσβουλίαις. 1268 κτανόντας τε καὶ are written as a single word in L, καὶ being denoted by a contraction. 1265 ἰὼ (not ἰώ) μοι L, with the other MSS.: ὦμοι

1257 καὶ μὴν: 526.—ἐφήκει: *Ai.* 34 *καῖρὸν δ' ἐφήκει*.—The Messenger now goes into the palace. The same actor returns at 1277 as ἐξάγγελος.

1258 μνήμῃ, as the epithet ἐπίσημον shows, means that the son's corpse is a memorial of the father's unwisdom.—*διὰ χειρὸς*: cp. 916.

1259 f. εἰ θέμις εἰπεῖν (cp. *O. C.* 1556), because it is a heavy charge against the King, that he has caused his son's death.—*ἄτην*, in apposition with *μνήμα*: the corpse is an *ἄτη*, because the death was caused by Creon's infatuation. *ἄλλοτρίαν* here answers to *οἰκέως* as = 'caused by oneself' (cp. on 1187).—*ἁμαρτῶν* is causal: he is bringing a corpse, not through the fault of others, but *because* he himself has erred. For the partic. in the nom., opposed to a clause of different form, cp. *Dem. or.* 23 § 156 *εἶδεν, εἶτε δὴ τῶς ἐπόντος εἰτ' αὐτὸς συνέει*. See also 381 f.

1261—1267 This κομῶς is composed of four strophes and four anti-

strophes, which correspond as follows. (1) 1st strophe 1261—1269 = 1st antistr. 1284—1292. (2) 2nd str. 1271—1277 = 2nd ant. 1294—1300. (3) 3rd str. 1306—1311 = 3rd ant. 1328—1333. (4) 4th str. 1317—1325 = 4th ant. 1339—1347.

The lyric strophes and antistrophes are divided from each other by iambic trimeters, spoken by the Chorus or by the Messenger.—See Metrical Analysis.

1261 f. φρενῶν δυσφρόνων: 502 n. Cp. *Aesch. Th.* 874 *ὦ ὦ δύσφρονες*, 'misguided ones.' More often, *δύσφρων* = 'gloomy,' or 'malignant.'—*στερεὰ*, with ref. to his own *αὐθάδεια*, cp. 1028. So *Plat. Polít.* 309 B *τὸ στερεὸν ἦθος*. Cp. *Ai.* 925 *ἐμελλες χρόνῳ | στερεόφρων ἀρ' ὡδ' ἐξάνυσεν κακὰν | μοῖραν*.

1268 f. δ...βλέποντες. Like *Antigone* (937), Creon now calls the Theban Elders to witness. Cp. n. on 162—210.—*κτανόντας* refers to Creon himself (for the plur., cp. 10), as *θανόντας* to

Enter CREON, on the spectators' left, with attendants, carrying the shrouded body of HAEMON on a bier.

CH. Lo, yonder the King himself draws near, bearing that which tells too clear a tale,—the work of no stranger's madness,—if we may say it,—but of his own misdeeds.

CR. Woe for the sins of a darkened soul, stubborn sins, Kommos. fraught with death! Ah, ye behold us, the sire who hath slain, the son who hath perished! Woe is me, for the wretched blindness of my counsels! Alas, my son, thou hast died in thy youth, by a timeless doom, woe is me!—thy spirit hath fled,—not by thy folly, but by mine own! ^{1st strophe.}

CH. Ah me, how all too late thou seemest to see the right!

CR. Ah me, I have learned the bitter lesson! But then, ^{and} ^{strophe.}

Turnebus. 1266 ξὺν μόρῳ] ξυμβόρῳ L. 1267 αἰ αἰ αἰ L: αἰαἰ αἰαἰ Dindorf. 1268 ἀπελύθη] Keck conject. ἀπεσύθη. 1270 ἰδεῖν] L has γρ. ἔχειν in marg. from S.—Pallis conject. μαθεῖν. 1271—1277 L divides thus: οἶμοι | ἔχω— | θεός— | ἔπαισεν— | οἶμοι, λακπᾶτηγον— | φεῦ φεῦ | ἰὼ πόνοι...δύσπονοι.

Haemon: for the παρήχῃσι, cp. *Ph.* 336 ὁ κτανὼν τε χῶ θανὼν.—ἐμφυλίου=συγγενεῖς: cp. *O. T.* 1406 αἰμ' ἐμφύλιον (n.): *O. C.* 1385 γῆς ἐμφυλίου, 'the land of thy race.'

1265 ἐμῶν ἀνολβα βουλευμάτων, the unhappy (counsels) among my counsels (partitive gen.); i.e., the unhappiness involved in my counsels. See on 1209. This poetical periphrasis has the effect of making the idea expressed by ἀνολβα stand out with a quasi-substantival force, and so is slightly stronger than ὦμοι ἐμὰ ἀνολβα βουλευματα. It would be possible, but it is neither requisite nor fitting, to supply ἀμαρτήματα (1261) with ἀνολβα, placing only a comma at ἐμφυλίου.—For ἀνολβος, of folly, cp. 1026.

1266 νέος νέφ ξὺν μόρῳ, 'young, and by an untimely death,' is a pleonasm, but a natural one. The Schol. explains νέφ by καινοπρεπεῖ ('a death of a strange kind'). This sense is possible (cp. *Aesch. Suppl.* 712 ἀπροσδοκῆτους τοῦσδε καὶ νέους λόγους), but is far less fitting here. νέφ ξὺν μόρῳ, suggesting the thought that his years had been few, recalls Andromache's lament,—ἀνερ, ἀπ' αἰῶνος νέος ὦλεο (*Il.* 24. 725).

1268 ἀπελύθη: cp. 1314, where the midd. aor. has the same sense. In later Greek ἀπολύεσθαι and ἀπόλυσις came to be used of any 'departure': thus in Polyb. 3. 69 τὴν ἀποχώρησιν...ἐποιούντο is presently varied to ἐποιούντο τὴν ἀπόλυσιν. Here, however, the word has a distinctly poetical colour, and suggests the release of ψυχὴ from σῶμα,—though without the feeling expressed by the words, ἀπολύεις τὸν δούλον σου...ἐν εἰρήνῃ (St Luke ii. 29). A fragment of Plutarch (*Wytenbach*, p. 135) attests a familiar use of ἀπολύεσθαι and ἀπόλυσις with reference to death. Eustathius quotes this v., and v. 1314, in support of a like statement (p. 548, 52).

1269 ἐμαῖς οὐδὲ σαῖσι. οὐδέ here = καὶ οὐ: cp. 492. The negative form would be οὐκ ἐμαῖς ἀλλὰ σαῖς (*El.* 1470).

1272 εἰ ἔχω μαθὼν=μεμάθηκα (21 n.), though here with a slightly stronger emphasis than that of an ordinary perf.: 'I have fully learned.'—No change is required in 1273. The soundness of the metre is confirmed by the antistrophic verse (1296), which is free from suspicion. Construe: ὁ δὲ θεὸς ἐν τῷ ἐμῷ κάρῳ ἔπαισέ με, μέγα βάρος ἔχων. Three points claim

- 8 θεὸς τότε ἄρα τότε μέγα βάρος μ' ἔχων
 4 ἔπαισεν, ἐν δ' ἔσεισεν ἀγρίαις ὁδοῖς,
 5 οἶμοι, λακπάτητον ἀντρέπων χαράν.
 6 φεῦ φεῦ, ὦ πόνοι βροτῶν δύσπονοι. 1275

ΕΞΑΓΓΕΛΟΣ.

- ὦ δέσποθ', ὡς ἔχων τε καὶ κεκτημένος, 1278
 τὰ μὲν πρὸ χειρῶν τάδε φέρων, τὰ δ' ἐν δόμοις
 εἰκας ἦκειν καὶ τάχ' ὀψεσθαι κακά. 1280

1278 θεὸς τότε ἄρα τότε μέγα βάρος μ' ἔχων MSS.—Erfurdt places θεὸς after τότε ἄρα. Meineke would write με μέγα βάρος for μέγα βάρος μ'. Enger (followed by Nauck) gives τότε θεὸς τότε ἄρα μέγα βάρος ἔχων. 1278 λακπάτητον] In L the first hand omitted the last three letters; S has added them above the line.—A has the v. l. λεωπάτητον (with γρ. λαοπάτητον), prompted by the wish to make an iambic senarius. Another v. l. was λαξπάτητον, or λάξ πατητὸν (λαξ πατητὸν E). 1276 ὦ πόνοι]

notice. (1) The place of μ . This was possible, because μέγα βάρος, without ἔχων, could have stood as an adverbial cognate acc.: hence ἔχων is rather a superfluity than a word for which the ear was waiting. Greek poetry (esp. lyric) often has bold arrangements of words: cp. 944, 960 (n.). (2) μέγα βάρος ἔχων=σφόδρα βαρὺς ὢν. Cp. 300: *Od.* 24. 249 γῆρας | λυγρὸν ἔχεις: *ib.* 1. 368 ὄβριον ἔχοντες. (3) ἐν δ' ἔμψ κάρη might have been followed by ἐν ἡλάτο, or the like; but, ἔπαισι being used, the enclitic μ was required to make it clear. The charge of redundancy would be just only if ἔμψ were followed by ἐμέ.—For the image, cp. 1345: Aesch. *Ag.* 1175 δαίμων ὑπερβαρὺς ἐμπύτων: and see *O. T.* 263 n. Triclinius understood the blow on the head to mean a disordering of the intellect (*ἀντὶ τοῦ, ἐξέστησε τὰς ἐμὰς φρένας*). But it is simply a poetical picture of the fell swoop with which the god descended on his victim,—taking possession of him, and driving him astray. Perhaps ἐμβρόντητος helped to suggest the other view. For the form of the dat. κάρη, cp. *O. C.* 564 n.—ἐν δ' ἔσεισεν, tmesis (420).—ἀγρίαις ὁδοῖς: cp. Pind. *P.* 2. 85 ἀλλ' ἄλλοτε πατέων ὁδοῖς σκολιαῖς, in paths of guile.

1275 λακπάτητον, proleptic (475). The form λαξπάτητον, which Eustathius treats as the normal one (adding, *ὅτι τινες . . διὰ τοῦ κ γράφουσιν*), is defended by Ellendt. He thinks that the κ form came

from correctors who supposed that ξτ was an impossible combination for Attic Greek. We find, indeed, ἐξπηχυστί Soph. fr. 938, and the 'Attic' forms ἐξπῶν, ἐκλῶν, ἐξμέδμνον (*O. T.* 1137 n.). But, though λαξπάτητον may well have been admissible, it is evident that the κ form would be recommended by ease of pronunciation. The compound occurs only here.—ἀντρέπων, as though it were an altar, a statue, or a fair building. Cp. Aesch. *Ag.* 383, *Eum.* 539 (quoted on 853 ff.).—For the apocope of ἀνά in comp., cp. *O. C.* 1070 ἀμβασίς, *Tr.* 518 ἀμμένει, *ib.* 839 ἀμμιγα, *Al.* 416 ἀμπνοῖς (all lyr.). In *Tr.* 396 (dial.) Herm. conjectured κἀνωσάσθαι for καὶ νειώσασθαι. It is unknown whether ἀγχαζε (fr. 883) occurred in lyr. or in dial. Cp. *Introd.* to *Homer*, Appendix, p. 197.

1276 φεῦ φεῦ, ὦ. The hiatus is excused by the pause.—πόνοι . . δύσπονοι: cp. 502 n.

1278 ὡς ἔχων τε καὶ κεκτημένος. Creon is actually touching (or helping to support) his son's corpse (1258 διὰ χειρὸς ἔχων, 1297 ἔχω μὲν ἐν χεῖρεσσιν). And meanwhile his wife lies dead within the house. The Messenger therefore says that Creon has come as one who both *has in hand* (ἔχων), and *has in store* (κεκτημένος). ἔχων is explained by τὰ μὲν πρὸ χειρῶν . . φέρων, and κεκτημένος by τὰ δ' ἐν δόμοις. Cp. Plat. *Theaet.* 197 B οὐ τοίνυν μοι ταῦτον φαίνεται τῷ κεκτῆσθαι τὸ ἔχειν. οἷον εἰ λιάτιον πριάμε-

methinks, oh then, some god smote me from above with crushing weight, and hurled me into ways of cruelty, woe is me,—overthrowing and trampling on my joy! Woe, woe, for the troublous toils of men!

Enter MESSENGER from the house.

ME. Sire, thou hast come, methinks, as one whose hands are not empty, but who hath store laid up besides; thou bearest yonder burden with thee; and thou art soon to look upon the woes within thy house.

ὡς πόνου L. **1278** ΕΞΑΙΤΕΛΟΣ] The designation in L is *olkétes* here, and at v. 1282: ἄγγελος at vv. 1293, 1301, 1312, 1315. **1279** πρὸ χειρῶν] *προχειρῶν* L.—τάδε] *ταδέ* (not τὰ δέ) from *ταδε*, L.—τὰ δ' ἐν δόμοις L first hand. A corrector has made τὰ δ' into τάδ'. **1280** τάχ' L. Some of the later mss. have τὰ γ' (as A), others τάδ' (as V⁴).—*δψεσθαι* *δψεσθε* L. Dindorf states (after Dübner) that the final ε has been made by a late hand into αι: but (as can be seen in the auto-type facsimile, p. 63 B) there has been no such attempt at correction.—See comment.

νός τις καὶ ἐγκρατὴς ὧν μὴ φοροῖ, ἔχειν μὲν οὐκ ἂν αὐτὸν αὐτό, κεκτῆσθαι δέ γε φαίμεν. So *ib.* 198 D; the chase after knowledge has a view either to (a) τὸ κεκτῆσθαι, possession, or (b) τὸ ἔχειν, holding, ready for use, that which is already possessed.—*ἦν ἐκέκτετο μὲν πά-λαι, προχειρον δ' οὐκ εἶχε τῇ διανοίᾳ.* Cp. *Rep.* 382 B (men do not like) τῇ ψυχῇ περὶ τὰ δὲ πᾶσι ψεύδεσθαι τε καὶ ἐψεύ-σθαι καὶ ἀμαθὴ εἶναι καὶ ἐνταῦθα ἔχειν τε καὶ κεκτῆσθαι τὸ ψεύδος: where ψεύδε-σθαι answers to ἔχειν τὸ ψεύδος,—to be deceived at a given time on a given mat-ter; and ἐψεύσθαι to κεκτῆσθαι τὸ ψεύδος,—the settled incapacity for apprehending realities. In *Crat.* 393 A he says that ἀναξ and ἔκτωρ mean the same thing; οὐ γὰρ ἂν τις ἀναξ ᾗ, . . . δῆλον . . . ὅτι κρατεῖ τε αὐτοῦ καὶ κέκτεται καὶ ἔχει αὐτό (where ἔκτωρ has suggested both verbs).—The point of the phrase here is missed when it is taken as merely, 'possessing sorrows in the fullest sense of possession.'

1279 2. πρὸ χειρῶν: cp. Eur. *Trö.* 1207 καὶ μὴν πρὸ χειρῶν αἶδε σοι σκυλευ-μάτων | Φρυγίων φέρουσι κόσμον (they are carrying robes, *ib.* 1220). *I. A.* 36 δέλ-τον τε γράφεις | τήνδ' ἦν πρὸ χειρῶν ἐτι βασιτάσεις. Thus the phrase means merely, 'visible in the hands,' without implying that the hands are outstretched.—τάδε, with adverbial force, 'yonder': so 155, 386, 526, 626, 805, 868, 1257.

τὰ δ' ἐν δόμοις κ.τ.λ. The regular constr. would have been, *εἰσὶν ἐν δόμοις* ὡς ἔχων τε καὶ κεκτῆμενος,—τὰ μὲν πρὸ χειρῶν

τάδε φέρων, τὰ δ' ἐν δόμοις τάχ' ὀφύμενος. The present form has arisen thus. (1) Since τὰ μὲν . . . φέρων interprets ἔχων, the poet wished it to come immediately after ἔχων τε καὶ κεκτῆμενος. (2) *εἰσὶν* ἦκειν, although thus postponed, ought still to have been followed by τάχ' ὀφύ-μενος. But the place of *εἰσὶν* in the long sentence now prompted the change of τάχ' ὀφύμενος into καὶ τάχ' ὀφύεσθαι. The sentence, as it stands, would have seemed less boldly irregular to the Greek ear than it does to us, because Greek idiom so readily permitted the change of a second participial clause into a clause with a finite verb. (Cp. 256 ἐπὶν: 816 δμνησεν.) Thus there would be nothing unusual in the following:—*ἦκειν, τὰ μὲν φέρων, τὰ δὲ εἰσὶν τάχα ὀφύεσθαι.* Here, instead of ἦκειν, we have *εἰσὶν ἦκειν*, and the place of *εἰσὶν* has led to ἦκειν and ὀφύεσθαι being linked by καὶ.

Since τὰ δ' ἐν δόμοις is governed by ὀφύεσθαι only, the words ἦκειν καὶ form a parenthesis, being equivalent to ἦκων. This is a rare constr., and alleged exam-ples should be scrutinised before accept-ance (cp. 537 n.); but there are some undoubted instances. Cp. Xen. *H.* 7. 3. 7 ὑμεῖς τοὺς περὶ Ἀρχίαν . . . (οὐ ψήφον ἀνεμεινате, ἀλλὰ) ὅποτε πρῶτον ἐδυνά-σθητε ἐπιμαρῆσασθε. Thuc. 6. 68 § 3 ἐξ ἧς (κρατεῖν δεῖ ἢ) μὴ ῥαδίως ἀποχωρεῖν. Plat. *Legg.* 934 E διδασκέτω (καὶ μανθανέτω) τὸν . . . ἀμφισβητοῦντα. [Lys.] *In Andoc.* § 33 ἐπιτιμᾷ (καὶ ἀποδοκιμαεῖ) τῶν ἀρχόν-των τισί. *Anthol. P.* 7. 664 Ἀρχιλοχον

KP. τί δ' ἔστιν αὖ κάκιον *ἐκ κακῶν ἔτι;
 EE. γυνὴ τέθνηκε, τοῦδε παμμήτωρ νεκροῦ,
 δύστηνος, ἄρτι νεοτόμοισι πλήγμασιν.

ἀντ. α'. KP. ἰώ,

2 ἰὼ δυσκάθαρτος *Αἰδου λιμήν, 1284
 3 τί μ' ἄρα τί μ' ὀλέκεις; 1285
 4 ὦ κακαγγελά μοι
 5 προπέψας ἄχῃ, τίνα θροεῖς λόγον;
 6 αἰαῖ, ὀλωλότ' ἄνδρ' ἐπεξεργάσω.
 7 τί φῆς, ὦ παῖ, τίνα λέγεις μοι νέο',

1281 τί δ' ἔστιν (sic) αὖ κάκιον ἢ κακῶν ἔτι; L.—J. Pflugk (whom Schneidewin follows) conject., τί δ' ἔστιν; ἢ κάκιον αὖ κακῶν ἔτι; So Emperius, but with ἢ.—Reiske, τί δ' ἔστιν αὖ; κάκιον ἢ κακῶν ἔτι; So Wecklein and Bellermann.—Canter, τί δ' ἔστιν αὖ κάκιον ἐκ κακῶν ἔτι; So Brunck and Hermann.—Herm. also proposed, κάκιον ὃν κακῶν ἔτι; which Schütz prefers.—G. H. Müller, τί δ' ἔστι δὴ κάκιον αὖ κακῶν ἔτι;—Blaydes, τί δ' ἔστιν αὖ κάκιον ἢ τὰ νῦν ἔτι;—Heiland (Progr. Stendal. 1851) would delete the verse, so that the five vv. (1278—80, 1282 f.) might answer to 1301—1305. Mekler agrees with him. 1282 τέθνηκεν L.—Nauck conject. τέθνηχ', ἢ τοῦδε γεννήτωρ νεκροῦ; Semitelos, τέθνηκε' ἐκ τοῦδε πημάτων νεκροῦ; Pallis, μήτηρ τέθνηκεν τοῦδε παμμήτου νεκροῦ.

(καὶ σῳθῆ καὶ) εἰσὶδε. Others, indeed, take καὶ τάχα as = 'full soon,' and δψεσθαι as depending on ἤκειν: 'thou seemest to have come in order to see full soon,' etc. This final inf. is tenable (O. T. 198 n.). But I know no example of καὶ τάχα as = 'full soon,' like καὶ μάλα, καὶ λαν, etc. And, even if it were possible, it would here be weak.—See Appendix.

1281 τί δ' ἔστιν. In order to form a judgment on this difficult verse, a careful scrutiny of Sophoclean usage is required. (1) The reading closest to the mss. would be, τί δ' ἔστιν αὖ; κάκιον ἢ κακῶν ἔτι; This involves merely a change of punctuation, and of accent (ἦ for ἤ). But it suggests these difficulties. (a) The interrogative ἦ occurs about 50 times in Soph.; and in every instance it is the first word of the interrogative clause. Only a vocative sometimes precedes it, as O. C. 1102 ὦ τέκνον, ἦ πάρεστον; so ib. 863, Ph. 369. Eur., indeed, does not always observe this rule: El. 967 τί δὴτα δρῶμεν; μητέρ' ἦ φονεύσομεν; In Eur. Hec. 1013 I should point thus, ποῦ δὴτα; πέπλων ἐντὸς ἦ κρύψας' ἔχεις; (ἦ Valckenaer for ἤ). But, if we read κάκιον ἢ κακῶν ἔτι here, it would be a solitary departure from the practice of Soph., as seen in fifty other

examples. (b) The formula τί δ' ἔστι (cp. on v. 20) occurs 21 times in Soph. (including Ph. 733, where the mss. give τί ἔστι without δ') as a question complete in itself. But there is not one instance of τί δ' ἔστιν αὖ; which is, indeed, ill-suited to the rhythm of the tragic senarius.

(2) Transposing αὖ and ἦ, we could read, τί δ' ἔστιν; ἦ [or better, ἦ] κάκιον αὖ κακῶν ἔτι; But: (a) if this had been the original order, it is most improbable that ἦ and αὖ would have changed places. The sense would have been perfectly clear, whereas with αὖ...ἦ (the order in the mss.) it is obscure. (b) The prominent place of αὖ in the mss. is confirmed by many like instances: e.g. 1172: O. C. 1500 τίς αὖ παρ' ὕμνων κούδης ἡχεῖται κτύπος; Ph. 1089 τίπτ' αὖ μοι τὸ κατ' ἄμαρ | ἔσται; ib. 1263 τίς αὖ παρ' ἀντροῦς θόρυβος | ἵσταται βοῆς;

(3) Canter gave, τί δ' ἔστιν αὖ κάκιον ἐκ κακῶν ἔτι; The change of ἐκ to ἦ would have been peculiarly easy before initial κ (KAKIONEKAKON for KAKIONEKKAKON). For ἐκ, cp. Tr. 28 αἰ τω' ἐκ φόβου φόβον τρέφω. Il. 19. 290 ὥς μοι δέχεται κακὸν ἐκ κακοῦ αἰεὶ. Eur. Ph. 371 ἀλλ' ἐκ γὰρ ἀλγους ἀλγος αὖ σέ δέρκομαι | ...ἐχουσιν. On the grounds stated above, I prefer this

CR. And what worse ill is yet to follow upon ills?

ME. Thy queen hath died, true mother of yon corpse—ah, hapless lady!—by blows newly dealt.

CR. Oh Hades, all receiving, whom no sacrifice can appease! ^{1st anti-}
Hast thou, then, no mercy for me? O thou herald of evil, ^{strophe.}
bitter tidings, what word dost thou utter? Alas, I was already
as dead, and thou hast smitten me anew! What sayest thou,
my son? What is this new message that thou bringest—

1284—1292 L divides thus: *ἰὼ ἰὼ—δυσκάθαρος—δλέκειω | ἰὼ— | προπέμ-*
ψασ— | αἰαῖ— | τί φησ— | σφάγιον— | γυναικεῖον... μόνον. **1284** In L the
first hand wrote *χ* before these vv.; a later hand changed it to *κρε*. **1286** *ἰὼ*
L: *ὦ τ*. **1287** *λόγον*] In L the first hand wrote *λόγωι*, and then changed
it to *λόγων*: a later hand has made *λόγον*. **1288** *αἰαῖ*] *αἰ αἰ* L.—*ἀνδρ'*
ἀνδρα L. Cp. on 1147. **1289** *τί φησ ὦ παῖ· τίνα λέγεις μοι νέον λόγον* L.—
R. Enger, omitting *λόγον* with Seidler, reads *ὦ τίν' αἰ* for *ὦ παῖ τίνα*, which
Wecklein receives. Nauck prefers *παῖ; τίν' αἰ*.—Donaldson, *τί φησ; τίνα λέγεις*
νέον μοι νέω, which Dindorf adopts. And so Schütz would read, only with the
ms. *λόγον* (followed by a note of interrogation) instead of *νέω*.

reading. The comparat. *κάκων* means
merely that the sum of his misery will
be greater: not that he can conceive a
calamity sorer than his son's death. Cp.
O. T. 1364 f. *εἰ δέ τι πρεσβύτερον ἔτι*
κακοῦ κακόν, | τοῦτ' ἔλαχ' Οἰδίπους.

1282 *ἔ. παμήτωρ*: schol. *ἡ κατὰ*
πάντα μήτηρ: true mother; whose grief
for her son would not suffer her to survive
him; and whose act shows the same
passionate temperament as his. Contrast
μήτηρ ἀμήτωρ (*El.* 1154). *παμήτωρ* usu.
=*ἡ πάντων μήτηρ* (n. on 338). Cp.
παμβασιλεῖα as = 'monarchy in the fullest
sense' (n. on 737).—*νεοτόμ*: adj. com-
pounded with a word cognate in sense to
the subst.: cp. *γ. n.* *ἀρτι* ('a moment
ago') gives precision to the less definite
νεοτόμοις: *Tr.* 1130 *τέθνηκεν ἀρτίως*
νεοσφαγῆς (cp. *Ai.* 898): *Plat. Legg.* 792 *ε*
τὸν ἀρτίως νεογενή.

1284 *δυσκάθαρος* "Αἰδου λιμήν
(nom. for voc., 1211). The 'haven'
or 'receptacle' of Hades,—that nether
world in which he receives the dead
(810, 893)—is 'hard to be appeased,' in
the sense that Hades is ever demanding
fresh victims. The life of Haemon has
already been exacted by Hades as a
penalty for the offence of Creon against
the *νέστεροι*. But even this atonement
(*καθαρισμός*) has not proved enough. *δυσ-*
κάθαρος is used here as if one could say
καθαίρω (for *ἰλάσκομαι*) *θεόν*: but that
constr. does not occur. Cp. *O. C.* 466
καθαμὼν...δαμνῶν (n.), such an atone-

ment as belongs (is due) to them. *Plat.*
Rep. 364 *ε* *λύσεις τε καὶ καθαρμοὶ ἀδικημά-*
των.—For *λιμήν* cp. 1000: *Ant.* *P.* 7.
452 *μήμονες Εὐβούλοιο σαφρόνος, ὃ παρι-*
όντες, | πίνωμεν' κουνὸς πᾶσι λιμήν' Ἀΐδης.

1286 *ἔ. κακάγγελτα* is equiv. to two
distinct epithets, *κακά* and *ἀγγελλόμενα*,
so that the whole phrase = 'tidings of
dire woes.' Cp. 146 *δικρατεῖς λόγχας*
(n.).—*προπέμψας*, said to the *εἰσάγγελος*,
as the herald of the tidings. This use of
προπέμψω comes from its sense of 'escort-
ing' (*O. C.* 1667): we should not com-
pare *El.* 1155 *φήμας λάθρα προπτεμπε* *ὡς*
φανόμενος | τιμωρὸς αὐτὸς ('didst send
forth,' from thy secret place of exile);
nor, again, *Ph.* 1205 *βελών τι προπέμψατε*
(='produce,' 'furnish'): but rather *Ph.*
1265 *μὲν τί μοι νέα | πάρεστε πρὸς κακοῖσι*
πέμποντες κακά;

1288 *ἐπεφαιγῶσα*: see on 1030.

1289 *ἔ. ὦ παῖ*, said to the Messenger.
It has been objected that, at such a
time, Creon could not use those words
except with reference to Haemon (as in
1266, 1340). From a modern literary
point of view, the objection is just. But
we should remember how very familiar *ὦ*
παῖ actually was as a mode of address,
whether by elders to juniors, or by masters
to slaves. Here it is used, not as to a
slave, but merely as to a younger man;
there is in it a certain pathetic appeal for
sympathy. (Cp. *ὦ παῖ, ὦ τέκνον*, as said
by the Messenger to Oed. in *O. T.*
1008, 1030.) Enger's conjecture, *ὦ τίν'*

- 8 αἰαῖ αἰαῖ,
9 σφάγιον ἐπ' ὀλέθρῳ
10 γυναικεῖον ἀμφικεῖσθαι μόρον;

1290

ΧΟ. ὁρᾶν πάρεστιν· οὐ γὰρ ἐν μυχοῖς ἔτι.

ἀντ. β. ΚΡ. οἶμοι,

- 2 κακὸν τόδ' ἄλλο δεύτερον βλέπω τάλας.
3 τίς ἄρα, τίς με πότμος ἔτι περιμένει;
4 ἔχω μὲν ἐν χεῖρεσσιν ἀρτίως τέκνον,
5 τάλας, τὸν δ' ἐναντα προσβλέπω νεκρόν.
6 φεῦ φεῦ μάτερ ἄθλία, φεῦ τέκνον.

1295

1300

↓ ΕΞ. ᾧδ' *ὀξυθήκτω βωμία περὶ *ξίφει

ὀξυθήκτω ἡμένῃ δε βωμία

1290 αἰ αἰ αἰ L: αἰαῖ αἰαῖ Dindorf.

L. 1298 L gives this v. to the ἄγγελος. Erfurdt first assigned it to the Chorus.

1294—1300 L divides thus: ὁμοι | κακὸν—| τίς ἄρα—| ἔχω—| τάλας—| προσβλέπω—| φεῦ φεῦ. . τέκνον. | 1297 τέκνον] Wecklein writes νεκρόν. 1298 τὸν δ' ἐναντα] L has τὰδ' ἐναντία | προσβλέπω νεκρόν: but in the

αῦ (instead of ὦ καὶ τίνα), has not much palaeographical probability. It gives, indeed, a closer correspondence with 1266. But the form of dochmiac which the MS. reading gives here is equally correct. (See Met. Analysis.) Seidler was certainly right in omitting λόγον (see cr. n.): and that remedy suffices.

Construe: τίνα νέον σφάγιον γυναικεῖον μόρον λέγεις ἀμφικεῖσθαι μοι ἐπ' ὀλέθρῳ, 'what new death,—the bloody death of a woman,—dost thou describe as heaped on destruction (i.e., superadded to Haemon's death), for my sorrow (μοι)?' (Cp. 595 πῆματα φθιτῶν ἐπὶ πῆμασι πίπτοντ'.) γυναικεῖον = γυναικός: cp. Aesch. Pers. 8 νόστῳ τῷ βασιλείῳ.—The notion expressed by ἀμφικεῖσθαι ἐπ' ὀλέθρῳ seems to be, strictly, that of death entwined with death, like corpse embracing corpse (1240). The verb ἀμφικεῖσθαι prop. = 'to be set around' (as a wall round a city). Perhaps the bold phrase here was partly prompted by the fact that persons embracing each other could be described (O. C. 1620 n.) as ἐπ' ἀλλήλοις ἀμφικείμενοι. I prefer this view.

But another version is possible, if μοι is taken with ἀμφικεῖσθαι: 'besetting me, ἐπ' ὀλέθρῳ, for (my) ruin. Cp. 1285

τί μ' ὀλέκεις; For ἐπὶ, cp. Thuc. 4. 86 οὐκ ἐπὶ κακῷ, ἐπ' ἐλευθερώσει δέ. The difficulty is that ἀμφικεῖσθαι cannot well be said of one sorrow (Eurydicé's death), and that, therefore, we have to evolve from the epithet νέον the notion of a circle of woes of which this μόρος is one. Thus the image would be much more obscurely expressed than that in Ai. 351, Ἴδεσθέ μ' ὅλον ἄρτι κύμα φονίας ὑπὸ ῥάλης | ἀμφίδρομον κυκλεῖται, ('behold what a surge hath but now burst around me and hemmed me in, under stress of a deadly storm,') where Ajax is sitting in the midst of the carnage which he has wrought. It is altogether improbable that ἀμφικεῖσθαι alludes to Eurydicé's corpse having been brought (by the ἐκκύκλημα) into such a position that Creon stood between it and Haemon's. See 1298, where Creon speaks of her as being ἐναντα.

1294 ὁρᾶν πάρεστιν. The corpse of Eurydicé, and probably also the altar at which she fell (1301), are now shown to the spectators by means of the ἐκκύκλημα. The precise mechanism of this contrivance is unknown; but the texts leave no doubt as to its general nature. It was a small stage, with space enough for

woe, woe is me!—of a wife's doom,—of slaughter heaped on slaughter?

CH. Thou canst behold: 'tis no longer hidden within.

[*The doors of the palace are opened, and the corpse of EURYDICE is disclosed.*]

CR. Ah me,—yonder I behold a new, a second woe! What destiny, ah what, can yet await me? I have but now raised my son in my arms,—and there, again, I see a corpse before me! Alas, alas, unhappy mother! Alas, my child!

ME. There, at the altar, self-stabbed with a keen knife,

marg. S has written, γρ. τὸνδ' (*sic*, not τὸν δ') *ἐναντα*. 1801 ἦδ' (*sic*) δέξθηκτο· ἡ δὲ βωμία περίξ L. Arndt conject. ἦδ' δέξθηκτο βωμία περίξ. For βωμία, he afterwards proposed πτώσιμος. See Appendix.

three or four persons; and was low enough to admit of an actor stepping off it with ease. It was pushed on through the central stage entrance, and was usually brought sufficiently far forward to allow of actors entering or making their exit behind it. Here, the corpse of Eurydice is evidently in full view of the house (cp. 1299). Soph. has used the ἐκκύκλημα in two other plays: *El.* 1458 (the corpse of Clytaemnestra, with Orestes and Pylades beside it); and in *Al.* 344 (Ajax in his tent among his victims). See Albert Müller, *Gr. Bühnenalterthümer*, pp. 142 ff. (1886).

Recent explorations in the Dionysiac theatre at Athens have given rise to a theory that there was no permanent raised stage or proscenium before the Roman age. Even if this could be proved, it would still, however, remain certain that some such expedient as the ἐκκύκλημα was used in the fifth century. This is proved by the texts of Aesch., Soph., and Eur., as well as by the two scenes of Ar. where the tragic ἐκκύκλημα is parodied (*Ach.* 408—479; *Thesm.* 95—238). Ar. has the words ἐκκυκλεῖν and ἐσκυκλεῖν. Wecklein thinks that the ἐκκύκλημα was employed when a part of the interior of the house was to be disclosed, but the ἐξώστρα when merely a single object was to be shown; and that the ἐξώστρα was used here (*N. Jahrb.* 1870, vol. 101, p. 572; *Philol.* 31. 451). The meaning of ἐξώστρα is, however, doubtful.

1297 χεῖρσιν (976), though in an iambic verse, is excused by the lyric character of the whole κομῶς. Eur. once admits it in dial., *Alc.* 756 ποτῆρα δ' ἐν χεῖρσιν κλισσων λαβών, where Monk needlessly proposed ποτῆριον δ' ἐν χερσίν.

1298 ἐναντα: an epic form, sometimes admitted in Attic poetry. Eur. *Or.* 1478 (lyr.) ἐναντα δ' ἦλθεν | Πυλάδης. Ar. *Eq.* 342 τῷ καὶ πεποιθὸς ἀξιοῖς ἐμοῦ λέγειν ἐναντα; Triclinius gave here the Hellenistic form ἐναντι (St Luke i. 8), which seems to be confined to the LXX., Apocrypha, and N.T.; see n. by Moulton in his ed. of Winer's *Grammar*, p. 591 (8th Engl. ed.).

1801 ἦδ': he indicates the dead body of Eurydice, now made visible by the ἐκκύκλημα.—Arndt's first emendation is given in the text. His later substitution of πτώσιμος for βωμία was not an instance of second thoughts being wiser. The altar meant is that of Ζεὺς Ἐρκεῖος in the αὐλή of the house (487). The objection made to βωμία here is to the effect that one could say βώμιος ἐφέσται or ἵσταται, but not βώμιος ποιεῖ τι: i.e. that the verb must refer directly to the assuming of the position denoted by βώμιος. It is quite true that this is usually the case; Eur. *Suppl.* 93 βωμίαν ἐφημένην: *O. T.* 32 ἐξόμεσθ' ἐφέσται: and cp. above, 785 f. But here βωμία is not merely an adverbial word, to be taken closely with λυεῖ. It is rather an instance of an adj. used with the force of a participle, and virtually

λύει κελαινὰ βλέφαρα, κωκύσασα μὲν
 τοῦ πρὶν θανόντος Μεγαρέως κλεινὸν *λάχος,
 αὐθις δὲ τοῦδε, λοίσθιον δὲ σοὶ κακὰς
 πράξεις ἐφυνμήσασα τῷ παιδοκτόνῳ.

1305

στρ. γ. ΚΡ. αἰαῖ αἰαῖ,

2 ἀνέπτῳ φόβῳ. τί μ' οὐκ ἀνταίαν
 3 ἔπαισεν τις ἀμφιθήκῳ ξίφει;
 4 δειλαιοὶ ἐγὼ, *αἰαῖ,
 5 δειλαίᾳ δὲ σνγκέκραμαι δύᾳ.

1310

1302 λύει] Bergk conject. μύει: Wieseler, κλῆει.—κελαινὰ] λ from ρ in L. 1303 κλει-
 νὸν λάχος MSS. Seyffert conject. κενὸν λάχος. Bothe, κλεινὸν λάχος (Blaydes, αὐτὸν
 λάχος; Semitelos, καινὸν λάχος). Pallis, κλεινὸν δέμας. Gleditsch, κλεινὸν σθένος.
 Meineke, κλεινὸν τέλος. 1304 δὲ σοὶ] δὲ σοὶ L.—For σοὶ Pallis writes σός.
 1305 πράξεις] Nauck conject. ἀράς: Heimsoeth, βάσεις. 1306 αἰαῖ αἰαῖ] αἰ αἰ αἰ
 (from αἰ) L. 1307—1311 L divides thus: ἀνέπτῳ—| τί μ' οὐκ—| ἔπαισεν—|

equivalent to *βωμία στάσα*: i.e. it means, 'having taken her place at the altar,' she slew herself. Cp. *O. C.* 83 ὡς ἐμοὶ μόνῃ πέλας (sc. οὐσης); and see above on 471. Further: even if it were necessary to bind *βωμία* closely with *λύει*, it would be bold to say that poetry could not permit this slight modification in the ordinary use of the word, when we remember how free was the adverbial use of adjectives in poetry (e.g., *Ai.* 217 νύκτερος ἄλας ἀπελω-βήθη).

ξίφει. A sacrificial knife, which lay on the altar. Cp. Eur. *Alc.* 74 (Death speaks) στείχω δ' ἐπ' αὐτήν, ὡς κατάρξωμαι ξίφει. For the prep. cp. *Ai.* 828 πεπτῶτα τῷδε περὶ νεορράντῳ ξίφει.

Next to Arndt's, the best conjecture seems that of Blaydes, ἥδ' ἐφυνμήκῳ σφαγιδὶ βωμὶα πέρι. In favour of Arndt's we may observe:—(a) the MS. *πέριξ* (a word not used by Soph., and nowhere common) was not likely to have originated from *πέρι* alone: whereas it could easily arise from *περὶ ξίφει*, if *ίφει* had been blotted or lost. (b) The MS. *ῆδε* (or *ἡ δε*) is just the kind of feeble make-shift which is sometimes found in the MSS., where a verse had come down in a mutilated state: see, e.g., on *O. T.* 943 f., 1264 f.—For other conjectures, see Appendix.

1302 λύει κελαινὰ βλέφαρα, allows her eyes to close in darkness. λύει=ce-

laxes: the eyelids are deprived of power to remain open. The phrase has been suggested by the epic *λύσε δὲ γυῖα, λένοντο δὲ γυῖα*, etc., and seems quite intelligible; though, doubtless, it would have been more natural to say *κλῆει*, as Soph. has done in fr. 640, *βλέφαρα κέκληται*. In [Eur.] *Rhes.* 8 we have *λύσον βλεφάρων γοργωπὸν ἔδραν*, of opening the eyes; but that has no bearing on the different use here. Wolff brings what at first sight is a perfect parallel: *Anthol. P.* 3. 11 *ἀνθ' ὧν δμῶν' ἔλυσε τὰ Γοργόνος ἐνθάδε Περσεύς*. But unfortunately neither he nor Bellermann has observed the meaning. It is not, 'caused the Gorgon's eyes to close,' but 'uncovered the Gorgon's head.' The epigram refers to Perseus bringing Medusa's head to Seriphos, and therewith petrifying Polydectes, who had married Danaë, and sent her son on his perilous mission.—The objection to *μύει* is that elsewhere the verb has these usages:—(1) intrans.,—*δμῶντα μύει*, the eyes close, or *μύομεν*, we shut our eyes. (2) trans., as *Anth. P.* 9. 558 *ὄφνος ἔμυσε κόρας* (with the post-classical *ῶ*), 'caused to close.' That is, there is no classical example of such a phrase as *μύει ὀφθαλμούς*, she shuts her eyes.

1303 Μεγαρέως. Cp. Aesch. *Theb.* 474 *Μεγαρεύς, Κρήντος σπέρμα, τοῦ σπαρτῶν γένους*, where he is one of the Theban warriors who guard the gates: his patriotic

she suffered her darkening eyes to close, when she had wailed for the noble fate of Megareus who died before, and then for his fate who lies there,—and when, with her last breath, she had invoked evil fortunes upon thee, the slayer of thy sons.

CR. Woe, woe! I thrill with dread. Is there none to ^{3rd} strike me to the heart with two-edged sword?—O miserable strophe that I am, and steeped in miserable anguish!

δειλαιος—| δειλαία... δῶ. | 1807 ἀνταλῶν] L has γρ. καιρίαν in the margin, from S. 1810 δειλαιος ἐγώ· φεύ φεύ MSS. In L the first hand had written συγκέκραμαι δῶαι (from the next v.) immediately after ἐγώ. Those words have been erased, and φεύ φεύ written in their place; not (I think) by a later hand, but by the first scribe himself. The error was, indeed, one which could not escape him.—For φεύ φεύ, Erfurdt conject. αλαί (=the second τῶ in 1332): Gleditsch repeats ἐγώ. 1811 In L δειλαίαι has been made from δειλαία.

death is foreshadowed *ib.* 477 θανὼν τροφεία πληρώσει χθονί. The story is thus told by Eur. (*Phoen.* 930—1018), who calls him Menoeceus. While the Argives are pressing Thebes, Creon and Eteocles send for Teiresias. The seer says that Ares is wroth, because Cadmus of old slew the god's offspring, a dragon (or serpent?) which had its lair outside the walls. One of the Cadmean race, sprung from the dragon's teeth, must die to appease him. Now, Creon and his two sons are the only pure-bred σπαρτοί left. And Haemon is married. The seer therefore suggests that Menoeceus should die. Menoeceus pretends that he means to fly to Delphi. Creon leaves the scene, in order to provide him with money for the journey. Menoeceus then rushes to the top of a tower on the walls, where he cuts his throat, and falls into the dragon's former den (σηκὼν ἐς μελαμβαστή | δράκοντος, *Ph.* 1010, see n. above on 411). Statius, who also calls him Menoeceus, tells the story in *Theb.* 10. 589—782, and, like Eur., makes the son practise a pious fraud in order to hinder his father from preventing the sacrifice.—κλεινὸν λῆχος: cp. Eur. *Ph.* 1013, where he says, στείχω δὲ θανάτου δῶρον οὐκ αἰσχρὸν πόλει | δώσω, νόσου δὲ τήνδ' ἀπαλλάξω χθόνα. Statius *Th.* 10. 670 where Virtus says to Menoeceus, *rare nobile fatum*. λῆχος is freq. in poetry, and is used by Xen. The ms. λῆχος would be forced as an allusion to the dragon's den (θαλάμαι, Eur. *Ph.* 931, or σηκός, *ib.* 1010) into which the corpse fell.

And it could not here be a general word for 'grave.'

1804 ζ. κακὰς πράξεις = δυσπραξίας. A solitary instance of the plur. in this sense; as, conversely, *Tr.* 879 is the only instance of the sing. πράξις as = 'mode of doing,' instead of 'fortune' (*O. C.* 560 n.). In Eur. *El.* 1305 κοινὰ πράξεις, κοινὸι δὲ πότμοι, the sense is, 'actions.' But the peculiarity here does not warrant a suspicion (see cr. n.). It is equally exceptional, the other way, when πράσσειν καλῶς means 'to act well' (*O. C.* 1764 n.).—ἐφ' ἡμῶν = ἐπ' αὐτοῖς: cp. 658 n.

1807 ζ. ἀνέπταν, aor. referring to a moment just past; we should use the pres.: cp. *O. C.* 1466 ἐπτήξα θυμὸν: *Al.* 693 ἐφ' ἧς ἐρωτῶ περιχαρὴς δ' ἀνεπτάμην: cp. *O. T.* 337 n. The act. aor. ἐπτήην is once used in lyrics by Aesch. (*P. V.* 555 προσέπτα), and once by Eur. (*Med.* 440, ἀνέπτα). It is a poetical form, but occurs in late prose (Arrian, Lucian, etc.).—φόβῳ, with fear of the curses invoked by Eurydicè.—ἀνταλῶν, sc. πληγῶν (*O. C.* 544 n.), a blow which strikes one full on the breast: *El.* 195 παγγάλκων ἀνταλῶν | γενῶν ὠρμάθη πλαγὰ: Eur. *Andr.* 844 ὡ' ἀνταλῶν | ἐπέσω πλαγὰν. But διανταλῶν = a thrust which passes through the body: Aesch. *Cho.* 639 εἶφος | διανταλῶν δέντυν κὲς οὐτῶν.

1810 ζ. δειλαίος, but in 1311 δειλαία with αἰ: cp. *O. C.* 442 οἱ τοῦ πατρὸς τῷ πατρὶ: *ib.* 883 ἄρ' οὐχ ὕβρις τὰδ'; ὕβρις: *Ph.* 196 ἀλλ' ἐν πέτρῳσι πέτρων: *ib.* 827 ὕπν'... ὕπνε (with ὕ in the first place, but ὕ in the second): *El.* 148 ἂ' Ἴδῶν, αἰέν

ΕΞ. ὡς αἰτίαν γε τῶνδε κακείνων ἔχων
πρὸς τῆς θανούσης τῆσδ' ἐπεσκήπτου μόρων.

✓ ΚΡ. ποίω δὲ καπελύσατ' ἐν φοναῖς τρόπῳ;

ΕΞ. παῖσας ὑφ' ἥπαρ αὐτόχειρ αὐτήν, ὅπως
παιδὸς τόδ' ἦσθετ' ὀξυκώκντον πάθος.

1315

στρ. 8. ΚΡ. ὦμοι μοι, τάδ' οὐκ ἐπ' ἄλλον βροτῶν

2 ἐμᾶς ἀρμόσει ποτ' ἐξ αἰτίας.

3 ἐγὼ γάρ σ' ἐγὼ ἔκανον, ὦ μέλεος,

4 ἐγὼ, φάμ' ἔτυμον. ἰὼ πρόσπολοι,

5 ἀγετέ μ' ὅτι *τάχιστ', ἀγετέ μ' ἐκποδῶν,

6 τὸν οὐκ ὄντα μᾶλλον ἢ μηδένα.

1320

ΧΟ. κέρδη παραινεῖς, εἴ τι κέρδος ἐν κακοῖς.

✓ βράχιστα γὰρ κράτιστα τὰν ποσὶν κακά.

1318 μόρων] μόρω L. The later MSS. have μόρων, μόρω (as A), or μόρων (as Aug. b and T). 1314 ἐν φοναῖς] L has εἰς φονάσ written by S above ἐν φοναῖς. 1317 ὦμοι MSS. (ὦ μοι μοι L). Erfurdt gave ἰὼ μοι for the sake of closer metrical agreement with 1339, ἀγοῖτ' ἀν.—ἐπ' ἄλλον] Pallis conject. ἐπ' ἄλλω. 1319 ἐγὼ γάρ σ' ἐγὼ ἔκανον ὦ μέλεος L, with most of the later MSS.; but Aug. b has ἔκτανον, and so the Aldine. Hermann inserted a second σ' after ἐγὼ. Nauck proposes ἐγὼ γάρ σ' ἔκτανον, ὦ μέλεος, and in 1341 σέ τ' αὖ τάνδ' οὐδ' ἔχω, ὦ μέλεος.

Ἰτῶν δλοφύρεται.—The following are a few among many instances of αἰ before ο: 827 πετραία: 1131 Νυσαιῶν: 1140 βιαίας: Ocl. 20. 379 ἔμπασιον: Tyrt. 10. 20 γε-ραιούς: Aesch. Suppl. 385 (lyr.) ἰκταίου (Dind. ἰκτίου): Eur. El. 497 (dial.) παλαιόν. For the repetition cp. 379, 977.—συγκέκραμαι, 'blended with' anguish, i.e. steeped in it: (Whitelaw: 'Fulfilled with sorrow, and made one with grief.') Cp. Ai. 895 οἰκτῷ τῷδε συγκεκραμένην, 'her soul is steeped in the anguish of that wail': Ar. Plut. 853 οὕτω πολυφόρῳ συγκεκραμαι δαίμονι, where the words just before, ὡς ἀπόλωλα δει-λαῖος (850), might suggest that the parody glanced at our passage.

1312 ε. ὡς αἰτίαν... ἔχων, as being responsible for, = ὡς αἰτίας ὢν. So Aesch. Eum. 579 Apollo, defending the accused Orestes, says, αἰτίαν δ' ἔχω | τῆς τοῦδε μητρὸς τοῦ φόνου, I am responsible for (not, 'am accused of') the deed. In this sense of the phrase, ἔχω = παρέχω: cp. Thuc. 2. 41 ἀγανάκτησιν ἔχει, gives cause of resentment; id. 2. 61 ἔχει ἀσθῆσιν, makes itself felt. But in prose αἰτίαν ἔχω

usu. = 'to bear the blame' for a thing, i.e. to be held responsible for it: Her. 5. 70 εἶχον αἰτίαν τοῦ φόνου τούτου: Plat. Apol. 38 C ὄνομα ἔχετε καὶ αἰτίαν... ὡς Σωκράτη ἀπεκτόνατε.—τῶνδε... μόρων, that of Haemon: κακείνων, that of Megareus (1303 f.). For the plur., cp. El. 205 τοὺς ἐμὸς ἰδε πατὴρ | θανάτους αἰκεῖς.—ἐπισκήπτου, wast denounced. In Attic law ἐπισκήπτομαι τι (midd.) meant, to take proceedings against a witness for perjury (ψευδομαρτυριῶν): Isac. or. 5 § 9 πρὶν ἐπεξελεθῆν οἷς ἐπισκήψατο τῶν μαρτύρων. The rare pass. occurs in Plat. Legg. 937 b εἰς δούλη ἐπισκεφθῆ τὰ ψευδῆ μαρτυρῆσαι.

1314 καπελύσατ', quitted life: see on 1268 ἀπελύθη. For καί, cp. 772 n.—ἐν φοναῖς: 696 n.

1315 ε. ὑφ' ἥπαρ, expressing movement, 'home to' it: cp. Tr. 930 ὁράμεν αὐτὴν ἀμφιπλήγι φασγάνῳ | πλευρὰν ὑφ' ἥπαρ καὶ φρένας πεπληγμένην. Eur. Or. 1063 παῖσας πρὸς ἥπαρ φασγάνῳ.—ὀξυκώκντον, by the household (cp. 1079): she herself heard the news in silence (1256).

1317 ε. τάδ' οὐκ ἐπ' ἄλλον βροτῶν

ME. Yca, both this son's doom, and that other's, were laid to thy charge by her whose corpse thou seest.

CR. And what was the manner of the violent deed by which she passed away?

ME. Her own hand struck her to the heart, when she had learned her son's sorely lamented fate.

CR. Ah me, this guilt can never be fixed on any other^{4th} of mortal kind, for my acquittal! I, even I, was thy slayer, wretched that I am—I own the truth. Lead me away, O my servants, lead me hence with all speed, whose life is but as death!

CH. Thy counsels are good, if there can be good with ills; briefest is best, when trouble is in our path.

1820 ἐγὼ φάμ' ἔτυμον L. Semitelos conject. ἐγὼ, φάμ', σύννομ'. 1822 f. ἀγερτέ μ' ὅτι τάχος, ἀγερτέ μ' ἐκ ποδῶν (sic, not ἐκποδῶν) L. Unless the os of τάχος is lengthened before the pause, the dochmiac requires either (a) a long syllable there, or (b) the addition of one short. Hence (a) Erfurdt proposed τάχιστ' instead of τάχος. Many edd. receive this. Enger, ἀγ' ἀγερ' ὅτι τάχος μ', ἀπάγερ' ἐκποδῶν. Meineke, ἀγερτέ μ', ὅτι τάχος μ' ἀπάγερ' ἐκποδῶν. Pallis, ἀγερτέ μ' ὅτι τάχος, τίθεσθαι μ' ἐκποδῶν. (b) Schöne, ἀπάγερτέ μ' ὅτι τάχος, ἀγερτέ μ' ἐκποδῶν. 1827 βράχιστα γὰρ κράτιστα] In L, S notes a v. l., κράτιστα γὰρ τάχιστα.

ἀρμόσει ποτέ, the guilt can never fit (= be fixed upon) another man, ἐξ ἡμᾶς αἰτίας, (being transferred) from my responsibility, —i.e., so as to leave me blameless. For the intrans. ἀρμόσει, cp. O. T. 902 (n.), EL 1293. ἐκ here is not for ἀπό, but is used as if we had, οὐποτε ἐξ ὑπαιτιῶν ἀναίτιος φανοῦμαι (cp. Tr. 284 ἐξ ὀφθίων ἀγῆλον εὐροῦσαι βίον). Thus ἐξ ἡμᾶς αἰτίας is really a compressed way of saying, 'by change from a state of things in which the αἰτία (blame) was mine.'

1819 f. μάλιστα: for the nom., cp. 1311. —φάμ' ἔτυμον, i.e., this is the simple truth: I was virtually, though not actually, his slayer.

1822 ὅτι τάχιστ'. This (Erfurdt's) emendation seems the simplest and best cure for the metre (see cr. n.). It is worth noticing that Soph. has this phrase in a closely similar passage, O. T. 1340 ἀπάγερ' ἐκτόπιον ὅτι τάχιστα με. He has ὅσον τάχος thrice, and ὡς τάχος eight times, but ὅτι τάχος nowhere else.

1825 τὸν οὐκ ὄντα μᾶλλον ἢ μηδένα, one who exists no more than a nonentity. In μηδένα, μή has its generic force: one who is such as to be a mere cipher. Cp.

AI. 1114 οὐ γὰρ ἤξιον τοὺς μηδένας. O. T. 1019 καὶ πῶς ὁ φύσας ἐξ ἰσού τῷ μηδενί; (dat. of ὁ μηδεις, —he who is μηδεις in respect to consanguinity). Here τὸν μηδέν would have been equally fitting: cp. AI. 1231 ὅτ' οὐδὲν ὦν τοῦ μηδέν (the dead) ἀντίστης περ.—Postgate suggests (*Trans. Cambridge Phil. Soc.*, 1886, p. 58) that this use of the oblique cases of μηδεις in sing., and of οὐδεις and μηδεις in plur., may have come from an attraction of the neuter by the masc. article: e.g., τοὺς μηδένας from τοὺς μηδέν. We do not find ὁ μηδεις. When it became declinable, the phrase could dispense with the article; e.g., τὸν μηδέν could be simply μηδένα.

1826 f. κέρδη: the plur. more often refers to money (1061); but cp. EL 767 ἢ δευρὰ μὲν, κέρδη δέ.—τὰ γὰρ ἐν ποσὶ κακὰ κράτιστα (ἐστὶ) βράχιστα (ὄντα): instead of, κράτιστὸν ἐστὶ τὰ...κακὰ βράχιστα εἶναι. For the personal constr., cp. O. T. 1368 κρείσσων γὰρ ἦσθα μηκέτ' ὦν ἢ ἦν τυφλός, and n. 1061. For the omission of ὄντα, cp. the oracle μὴ κτεῖ Καμάρινα· ἀκίρητος γὰρ ἀμεινων (sc. ὄντα), ap. Stephanus Byz. s. v. Καμάρινα.—τὰν

ἀντ. γ'. ΚΡ. ἴτω ἴτω,

2 φανήτω μόρων ὁ κάλλιστ' *ἔχων

1329

3 ἐμοί, τερμίαν | ἄγων ἀμέραν,

4 ὑπατος· ἴτω ἴτω,

5 ὅπως μηκέτ' ἄμαρ ἄλλ' εἰσίδω.

1333

✓ ΧΟ. μέλλοντα ταῦτα· τῶν προκειμένων τι χρῆ
πράσσειν· μέλει γὰρ τῶνδ' ὅτοισι χρῆ μέλει. 1335

ΚΡ. ἀλλ' ὦν ἐρώ-μέν, ταῦτα συγκατηυξάμην.

ΧΟ. μὴ νυν προσεύχου μηδέν· ὡς πεπρωμένης
οὐκ ἔστι θνητοῖς συμφορᾶς ἀπαλλαγῇ.

1330 ἔχων Pallis: ἐμῶν MSS. 1333 ἄμαρ ἄλλ' L. 1336 ἐρῶ L. The later MSS. have ἐρῶ μὲν (V ἐρώμεν). Bothe writes ἐρώμεν. Schneidewin, ἐρώμαι. F. W. Schmidt, ἐρῶ γῶ. Dindorf, ἐρῶ, τοιαῦτα. Seyffert, ἐρῶ γ', ἅπαντα. Blaydes, ἐρῶ γε τυγχάνειν κατηυξάμην. —Nauck thinks that ἐρῶ ταῦτα is right, and that in 1314 we should perh. read κάλυετ' for κάπελύσατ', the schol. there having τίνι τρώπῳ, φησίν,

ποσίν, before our feet, claiming immediate attention. Cp. Eur. Alc. 739 ἡμεῖς δέ, τοῖν ποσὶν γὰρ οἰστέον κακόν, | στείχωμεν, ὡς δὲ ἐν πυρὶ θῶμεν νεκρόν. So Lind. P. 8. 32 τὸ δ' ἐν ποσὶ μοι τράχον, my present theme.

1329 ff. μόρων ὁ κάλλιστ' ἔχων. I have adopted ἔχων, a conjecture of Pallis for ἐμῶν, on the following grounds. (1) The phrase μόρων ἐμῶν could mean nothing but, 'of all fates possible for me.' This, however, is most strange. In 1313 μόρων meant 'violent deaths': so Aesch. Th. 420 αἱματηφόρους μόρους. Hence it has been proposed to render μόρων ἐμῶν here, (a) 'the deaths caused by me': as Hermann, 'veniat caedium per me factarum suprema, exoptatissime mihi ultimum diem adducens.' (b) Figuratively, 'the many deaths that I have died': cp. 1288 ὀλωλότ' ἄνδρ' ἐπεξεργάσω. But neither version is tolerable. (2) Triclinius proposed to make ἐμῶν fem., and to take it with τερμίαν: when it would at least be necessary to write ἐμᾶν (sc. ἀμεράν). But, either with ἐμῶν or with ἐμᾶν, the relation of ὁ κάλλιστ' ... ἄγων to the gen. μόρων is exceedingly awkward. 'That one among fates which best brings my last day,' cannot be explained as an equivalent for, 'that best of fates which brings it'; i.e., for μόρων ὁ κάλλιστος, ὁ... ἄγων.

Both these difficulties (which to me

seem insuperable) are removed by reading μόρων ὁ κάλλιστ' ἔχων, the best of fates. That ἔχων could have been changed to ἐμῶν, either by conjecture or by accident, is shown by v. 575, where at the end of the verse L has the probably true ἐμοί, while other MSS. have ἐφν. (If κύνης is right in 467, and ἐλφεῖ in 1301, these, too, are instances of final words corrupted.) A question of punctuation remains. The comma might follow either ἔχων or ἐμοί. I prefer the latter. Cp. Ai. 394 ἴω σκότος, ἐμὸν φάος, | ἔρεβος ὦ φαιενότατον, ὡς ἐμοί.

1332 ὑπατος, an emphatic repetition of ὁ κάλλιστ' ἔχων, — 'supreme of fates,' — far best. It has been usual to take ὑπατος here as 'last.' But neither ὑπατος nor ὑπέρτατος ever bears that sense in classical Greek. Pindar often uses ὑπατος as 'best,' but never as 'last': O. i. 100, P. 6. 42 and 10. 9, N. 10. 32. In post-classical poetry ὑπατος sometimes means 'last,' but that use was imitated from the Lat. *supremus* and *summus*. Thus in an epitaph on an Italian, a certain Aelius, Apollonides writes (*Anthol.* P. 7. 233), τοῦτον δὲ εἰς ὑπάτην ὤλισθανε, τέρμα τ' ἀφικταν | εἶδεν. Whether the Apollonides of the Anthology was or was not he of Nicaea, who dedicated to Tiberius a commentary on Timon's Σιλλοί (Diog. Laert. 9. 109), at least he belonged to that age. This is proved by

CR. Oh, let it come, let it appear, that fairest of fates for 3rd anti-
me, that brings my last day,—aye, best fate of all! Oh, let it strophe.
come, that I may never look upon to-morrow's light!

CH. These things are in the future; present tasks claim our
care: the ordering of the future rests where it should rest.

CR. All my desires, at least, were summed in that prayer.

CH. Pray thou no more; for mortals have no escape from
destined woe.

ἐλύετο . . .).—L here gives the temporal augment in *συγκατηξάμην*. So *Ph.* 1010 L has *ἠύξάμην*: *Tr.* 610 *ἠύγμην*: *id.* 764 *κατηύχετο*. An Attic inscr. of 362 B.C. gives *ἠύχθαι* (Meisterhans, p. 78). 1887 προσεύχου] One MS. of the 14th cent. (Aug. b) has *κατεύχου*, which Benedict had conjectured.

his words in *Anthol. P.* 9. 287, 'Ἡελίου νῆσον δὲ εἶχε Νέρων, alluding to the residence of Tiberius at Rhodes (c. 6 B.C.—2 A.D.). The epigram was written after Tiberius had been adopted by Augustus in 4 A.D., as he is called *Ζῆνα τὸν ἐσσόμενον*, and perhaps after he had come to the throne (14 A.D.). It would be interesting to know whether *ὑπατος* as = 'last' can be carried back beyond the Roman, or later Alexandrian, age; I can find no trace of it.

1884 *ἐμὲ μὲλλοντα*, belonging to the future. To Creon's wish for death the Chorus replies, in effect, 'Sufficient unto the day is the evil thereof.'—*τῶν προκαμένων*: the duties which lie immediately before us; meaning here especially the obsequies of the dead.—For *τι* cp. *O. C.* 500 *ἀλλ' ἐν τάχει τι πράσσειον*.—*τῶνδ'* = *τῶν μελλόντων*.—*δοιοι χρὴ μέλειν*, i.e., *ταῖς θεοῖς*. Cp. *Ph.* 1036 *θεοῖσιν εὐδικῆς μέλει*, | *ἔξοιδα δ' ὡς μέλει γε*.

1886 *ἐρῶ μὲν*: for *μὲν* cp. n. on 11. It merely gives a slight emphasis to *ἐρῶ*.—*συγκατηξάμην*: *κατά* expresses that the prayer is solemn; *σύν*, that it sums up his desires. (For this force of *σύν* cp. 1202.) Cp. *O. C.* 585 *ἐνταῦθα γὰρ μοι κεῖνα συγκομίζεται* ('by that boon I reap all the rest').—Nauck thinks that L's reading, *ἀλλ' ἂν ἐρῶ, ταῦτα συγκατηξάμην*, is sound, and that in the corresponding verse, 1314, we should perh. read, *ποῶν δὲ κάλυετ'* (for *καπελύσατ'*) *ἐν φοναῖς τρόπῳ*; He refers to the scholium on 1314: *τίνι τρόπῳ, φησὶν, ἐλύετο, καὶ ἐφέρετο εἰς φονάς; ἀντὶ τοῦ, ποῶν τρόπῳ εἰς φόνον ἔπαιον*; Now, this does not point, I think, to the Scholiast's having ἐλύετο in his text, though it suggests that he had *εἰς φονάς*. He used the simple

verb in his paraphrase in order to bring out the literal sense (as he took it) of *ἀπελύσατο*. This is shown by *ἐφέρετο* and *ἔπαιον*: he understood, 'she was set free (as a runner in a race is dismissed from the starting-post), and rushed (ἐφέρετο) to bloodshed.'—Further, the origin of L's reading is manifest. *ἐρῶ μὲν* had become *ἐρώμεν* (as it actually is in at least one later MS.). Then the plur. *ἐρώμεν* seemed too harsh with the sing. *συγκατηξάμην* immediately following (though, in fact, it would have been quite defensible, cp. 734 n.), and was changed to *ἐρῶ* (μὲν disappearing). Semitelos would read with L here, and yet leave 1314 unaltered. He refers to *Ai.* 905 where L has *τίνας ποτ' ἄρ' ἔπραξε χεῖρὶ δύσμορος* corresponding with 951 *ἀγὰν ὑπερβριθὲς ἀχθος ἦρυσαν*. But there *ἔπραξε* is surely corrupt: Hermann gives *ἔρξε*, and Wecklein *ἔπαθε*.

1887 *προσεύχου*, without *θεοῖς* or *θεοῦ*. Cp. *Her.* 1. 48 *ὡς τὸ ἐκ Δελφῶν ἤκουσε, αὐτίκα προσεύχετό τε καὶ προσεδέξατο*.—Campbell thinks that 'the rationalism of the day appears in this advice of the Chorus.' But such an interpretation ill accords with the tone of the Chorus, which presently insists on the duty of piety towards the gods (1348). Nor does it seem in harmony with the pervading spirit of the poet's work. Rather Creon is exhorted to recognise, with pious resignation, the fixity of the divine decrees. Cp. the closing words of the *Oed. Col.*, *ἀλλ' ἀποκαύετε μὴδ' ἐπὶ πλείῳ | θρήνον ἐγείρετε· πάντως γὰρ ἔχει τάδε κύρος*. Bruckner compared *Aen.* 6. 376 (Aeneas to Palinurus in the shades) *Desine fata decum flecti sperare precando*.

- ἀντ. δ. ΚΡ. ἄγοιτ' ἄν μάταιον ἄνδρ' ἐκποδῶν,
 2 ὅς, ὦ παῖ, σέ τ' οὐχ ἐκὼν *κατέκανον 1340
 3 σέ τ' *αὐτάνδ', ὦ μοι μέλεος· οὐδ' ἔχω
 4 πρὸς πότερον ἴδω, πᾶ *κλιθῶ· πάντα γὰρ
 5 λέχρια τὰν χεροῖν, (τα)δ' ἐπὶ κρατὶ μοι 1345
 6 πῶτος δυσκόμιστος εἰσήλατο.

ΧΟ. πολλῶ τὸ φρονεῖν εὐδαιμονίας
 πρῶτον ὑπάρχει· χρὴ δὲ τὰ γ' εἰς θεοὺς
 μηδὲν ἀσεπτῆν· μεγάλοι δὲ λόγοι 1350

1339—1340 L divides thus: ἄγοιτ'—| ὅς, ὦ παῖ—| ὅς, σέ τ'—| δᾶ—| πάντα—| λέχρια—| πῶτος...εἰσήλατο. | 1339 ἐκποδῶν] ἐκ ποδῶν L, with μ above κ from first hand. 1340 σέ τ' 1: σέ γ' L.—κατέκανον MSS.: κατέκανον Wilhelm Schneider: κάκτανον Hermann: ἐκτανον Musgrave. 1341 σέ τ' αὐτάν L: σέ τ' αὐτάνδ' Seidler. L has ὅς before σέ τ', doubtless by inadvertent repetition from 1340: Hermann deleted it. 1342 ε. δᾶ πρὸς πότερον ἴδω· πᾶ καὶ θῶ· | L. For πρότερον, some of the later MSS. (including A) have πότερον. For καὶ θῶ, Musgrave conjectured

1339 ἄγοιτ' ἄν, an entreaty: cp. O.C. 725. The opt. with ἄν had a different tone in 444.—μάταιον here expresses rash folly: cp. O. T. 891 ματῆων: Tr. 565 ματαίαις χερσὶ.

1340 ε. κατέκανον is the best, as it is the simplest, emendation of κατέκτανον (see cr. n.). Though the pres. κατακάλνω is not classical, the aor. is frequent; Xen. uses it (An. 3. 1. 2, etc.).—σέ τ' αὐτάνδ' is a certain correction of σέ τ' αὐτάν. Here the latter would be like saying, 'and actually *thee*,'—as if the slaying of Haemon had been comparatively venial. It cannot be naturally explained as meaning, 'the mother with the son.'

1342 ε. πρὸς πότερον...πάντα γάρ. The reading of this verse cannot be certainly determined. The traditional text (see cr. n.) exceeds the metre. My own view is as follows:

(1) The ms. δᾶ should be struck out. It evidently came in from the margin, having been a gloss on πᾶ, meant to show that πᾶ κλιθῶ is not a direct question, but depends on οὐδ' ἔχω. Retaining δᾶ, we should have to suppose a double question: 'nor do I know in what direction, (or) to which thing, I am to look.' This is not only very awkward, but very weak. The hiatus after ἔχω, though not unexampled, is at least another point against δᾶ.

(2) L has πάντα γάρ in a line by itself: but, considering the caprices of lyric division in that MS. (as in the rest), we cannot urge that fact as a hint of interpolation. If δᾶ was a spurious addition to 1342, then πάντα γάρ might easily have been carried over. Again, the words πάντα γάρ are not indispensable; yet the effect of λέχρια τὰν χεροῖν, without them, would be rather oddly abrupt. Therefore we are by no means warranted (I think) in ejecting πάντα γάρ.

(3) κλιθῶ, for καὶ θῶ, is certain. On this last point there is now a general agreement.—The resulting dochmiac differs from that in 1320 only by the 'irrational' long (the ω of ἴδω) for short (the first of ἐνυμον): and this is admissible. See Metrical Analysis.—Other views are noticed in the Appendix.

πρὸς πότερον, i.e., to the corpse of Haemon at his side, or to that of Eurydice in front of him (1297 ff.).—ἴδω, deliberative subjunct. in the indirect question, depending on οὐκ ἔχω: cp. n. on O. T. 72.—πᾶ κλιθῶ, in what direction I am to lean, i.e., where I am to find any support: my son and my wife have fallen: all my fortunes lie in ruin. πᾶ here answers to the dat. after κλίνομαι when it means 'to lean against' a thing, as Od. 6. 307 (she sits) κλίνει κεκλιμένη.—Not merely,

CR. Lead me away, I pray you; a rash, foolish man; who have slain thee, ah my son, unwittingly, and thee, too, my wife—unhappy that I am! I know not which way I should bend my gaze, or where I should seek support; for all is amiss with that which is in my hands,—and yonder, again, a crushing fate hath leapt upon my head.

[As CREON is being conducted into the house, the Coryphaeus speaks the closing verses.

CH. Wisdom is the supreme part of happiness; and reverence towards the gods must be inviolate. Great words

κλιθῶ. *δρα* was first omitted by Seidler. See Appendix. 1344 *λέχρια τάδ' ἐν χεροῖν* L, and so most of the later MSS.: for *τάδ'*, Aug. b and Dresd. a give *τά τ'*. Brunnk gave *λέχρια τὰν χεροῖν*; Kayser, *λέχρια τὰ πρὸ χεροῖν*. 1347—1353 These six verses are rejected by Fr. Ritter. 1349 *τά τ' εἰς θεοὺς* L. For *τά τ'* Triclinius gave *τά γ'*.—Dindorf writes *χρὴ δ' ἐς τὰ θεῶν*; Blaydes, *χρὴ δ' ἐς τοὺς θεοὺς*; also conjecturing (as Wecklein does, *Arts Soph. em.* p. 167) *χρὴ δὲ τὰ πρὸς θεοὺς*.

'whither I am to betake myself,' *ποῦ τράπωμαι*; This is shown by *λέχρια*.

1344 *λέχρια τὰν χεροῖν*. *τὰν* seems right (see cr. n.): the MS. *τάδ' ἐν* would come from TAEN. Creon is still touching the corpse of Haemon. The phrase *τὰ ἐν χεροῖν* would mean, figuratively, 'the matters with which I am engaged' (so *ἐχειν τι ἐν χερσὶ*, Her. i. 35). Here, the words take a dramatic force from their literal sense. 'All is amiss with that which I handle.' Creon has, indeed, mismanaged the work which his hands found to do; and the proof of it is the corpse which he is touching. *λέχριος* = 'slanting,' 'oblique.' As *ὀρθός* means either 'straight' or 'upright,' so *λέχριος* can mean either 'moving sideways' (*O. C.* 195), or, 'not upright,' 'slanting.' Cp. *πλάγιος*, the ordinary prose equiv. of *λέχριος*, which has the second sense in Philemon *'Αγύρτης 5 σχήματα | πλάγι' ἐστὶ τάλλα, τοῦτο δ' ὀρθὸν θηρίον*, man alone is *erect*, while other creatures (*i.e.* quadrupeds) are bent earthward (cp. *Salust, Cat.* i *pecora quae natura prona... finxit*). So, here, *λέχρια* means primarily 'awry':—*τὰ πράγματα οὐκ ὀρθῶς ἐχει*. Cp. *Shaksp. Rich. II.* 2. 4. 24 *And crossly to thy good all fortune goes*. But it is further tinged with the sense of 'prone,' applicable to the corpse. The Scholiast

here has usu. been understood as explaining *λέχρια* by *πλάγια καὶ πεπτωκότα*. But he meant only *πλάγια* to explain *λέχρια*, while *πεπτωκότα* referred to *πτόμος... εἰσήλατο*: this is clear (I think) from his whole phrase, *πλάγια καὶ πεπτωκότα, τὰ μὲν ἐν χερσὶ, τὰ δὲ ἐπὶ τῇ κεφαλῇ*.

τὰ δ' ἐπὶ κρατὶ μοι κ.τ.λ., while on the other hand: for the adverbial *τὰ δ'*, see *O. T.* 666 n. These words refer to the deaths of Eurydicē and Antigone, as *τὰ ἐν χεροῖν* referred to the death of Haemon. It is quite possible to read *τάδ'*, as = 'thus'; but then *τὰ ἐν χεροῖν* would denote *all* his woes, and so we should lose the dramatic blending of a literal with a figurative sense.—*εἰσήλατο*: cp. on 1271 f.

1347 *εὐδαιμονίας πρῶτον*, the most important element in it. Cp. *Plat. Rep.* 389 D *σωφροσύνης δέ, ὡς πλήθει, οὐ τὰ τοιάδε μέγιστα, ἀρχόντων μὲν ὑπηκόους εἶναι, κ.τ.λ.*—*τά γ' εἰς θεοὺς*: cp. 889 n.: *O. T.* 706 (n.) *τό γ' εἰς ἐαυτόν*. *Ph.* 1441 *εὐσεβεῖν τὰ πρὸς θεοὺς*.—For the sentiment, cp. 1050 f.

1349 *μεγάλοι... λόγοι*: cp. 127 n.—For the position of *τῶν ὑπεράνωτων*, cp. 944 f. *Δανάας... δέμας*.—*πληγὰς... ἀποτέσαντες*, as the price: cp. Her. 2. 65 *ἀποτίνειν ζημίην* (a fine). So *id.* 5. 56 *οὐδὲς ἀνθρώπων ἀδικῶν τιῶν οὐκ ἀποτελεῖ*.

μεγάλας πληγὰς τῶν ὑπεραύχων—
 ἀποτείσαντες
 γήρα τὸ φρονεῖν ἐδίδαξαν.

1851 Nauck would place μεγάλας πληγὰς after τῶν ὑπεραύχων. Semitelos thinks

1852 γήρα, without a prep.: so Eur. *Hec.* 203, etc.: but this is poetical, prose

of prideful men are ever punished with great blows, and, in old age, teach the chastened to be wise.

that the two latter words may have crept in from a gloss, 'ἀπὶ τῶν ὑπεραύχων,' on μεγάλοι λόγοι.

preferring ἐν γήρᾳ, ἐν τῷ γήρᾳ, or ἐπὶ γήρῳ.—τὸ φρονεῖν, so soon after 1347: cp. on 76, 625 (ἐκτὸς ἀγῶν), 956 (κερτομῶν). —ἐδίδαν, gnomic aor. (709).

APPENDIX.

Verses 2 f. ἄρ' οἷσθ' ὃ τι Ζεὺς τῶν ἀπ' Οἰδίπου κακῶν
ὁποῖον οὐχὶ νῦν ἔτι ζῶσαιν τελεῖ;

The view taken in the commentary—that ὃ τι is subject to *ἐστί* understood—seems to have been first proposed by W. Schneider, then by Neue; it was advocated by Bonitz (*Beiträge* II. 17); and it is now received by Bellermann. What is new in my note, so far as I know, is the attempt to show how associations of colloquial idiom may have helped to soften the apparent harshness, and, more especially, to excuse the hyperbaton of Ζεὺς. Here, at any rate, we approach the root of the difficulty which these verses present. The ultimate question is,—how much irregularity would the spoken language of the day have tolerated in such a sentence? We do not know: we can but study the evidence of contemporary analogies.

At one time I inclined to the only theory which dispenses with the assumption of irregularity. This consists in taking τελεῖ with both clauses: ἄρ' οἷσθ' ὃ τι Ζεὺς τῶν...κακῶν (τελεῖ), ὁποῖον οὐχὶ νῦν ἔτι ζῶσαιν τελεῖ; Then,—τελεῖ being, in this case, better regarded as *fut.*,—the sense would be, 'what will Zeus fulfil, which he will not fulfil *while we live*?'—that condition being emphasised by the form of the sentence. Grammatically, this is blameless. Cp. Plat. *Legg.* p. 710 D πάντα σχεδὸν ἀπεύργασται τῷ θεῷ, ἅπερ (sc. ἀπεργάζεται) ὅταν βουλευθῇ διαφερόντως εὖ πράξαι τινα πόλιν: where the relative clause, expressing the condition, ὅταν βουλευθῇ...πόλιν, is parallel with our gen. absol., νῦν ἔτι ζῶσαιν. If the τελεῖ after ζῶσαιν stood after κακῶν, the parallelism of form would be complete: except, indeed, that the Platonic sentence is a little bolder, since it is natural to supply ἀπεργάζεται (or ἀπεύργαστο) rather than ἀπεύργασται. Yet, admissible as this construction is, it is undoubtedly harsh. And that harshness—especially at the outset of the play—is a strong argument against it.

Two other interpretations have been suggested by those who take ὃ τι as a pronoun. (a) ὁποῖον is resumptive of ὃ τι. 'Knowest thou *what* evil,—*what sort of* evil,—he does not fulfil?'—an emphatic pleonasm. The Scholiast seems to have acquiesced in this:—εἶπεν δὲ διττῶς· πρῶτον μὲν ὃ τι, ἔπειτα δὲ ὁποῖον, ἀρκούντος θατέρου. But this

seems weak; and it is certainly jerky. Others modify this view by taking οὐχί with ὁποῖον only: 'Knowest thou what of the ills—nay, what *not*—is being fulfilled by Zeus,' etc. But, 'knowest thou *what* of the ills...' (ὁ τι *without* οὐχί) would have implied, not *less* than her meaning, but the *reverse* of it. (b) Two questions are combined in ὁ τι ὁποῖον (as in τίς πόθεν ἐλ;):—'what, (*and*) of what kind?' This view, proposed by Zehlicke (Greifsw. 1826), has been rightly rejected by A. Boeckh (*Ueber die Ant.* p. 175).—Wecklein's comment is, 'ὁ τι ὁποῖον, *quid quale*, welches Leid, wie es immer heissen mag': *i.e.*, 'what woe,—of whatever sort it may be.' I do not see how the words could yield this sense.

If we read ὅτι, the conjunction, then ὁποῖον is substituted for the direct ποῖον. 'Knowest thou that Zeus fulfils—what not?' In favour of this, we might, perhaps, suggest two points. (1) The double question, being somewhat awkward, may have made it easier to slide into the irregular relative construction with ὁποῖον. (2) The familiarity of the combination οὗδ' ὅτι—strongly illustrated by its use as an adverbial parenthesis (275 n.)—may have made it easier to treat οἷσθ' ὅτι, after some intervening words, as if ὅτι did not exist. On the other hand, the harshness of the construction is aggravated by the shortness of the sentence. We cannot compare *O. T.* 1401, where the MSS. give ἀρά μου μέμνησθ' ὅτι | οἱ ἔργα δράσας ὑμῖν εἶτα δεῦρ' ἰὼν | ὅποι' ἐπρασσον αὐθις; For there—even if ὅτι is kept—it is obviously impossible that μέμνησθ' ὅτι οἷα δράσας, etc., should be a fusion of μέμνησθ' ὅτι τοιαῦτα δράσας with μέμνησθ' οἷα δράσας: the alternative—to treat οἷα and ὁποῖα as exclamatory—though not (to my mind) tolerable, would be a less evil: but clearly ὅτι should there be τι. It has been suggested, indeed, that ὁποῖον is not substituted for ποῖον, but is itself a direct interrogative. This has been supported by the analogy of ὁπότερος in direct question. *Plat. Lysis* 212 C ναί· ὁπότερος οὖν αὐτῶν ποτέρου φίλος ἐστίν; Heindorf there cites *Euthyd.* 271 A ὁπότερον καὶ ἐρωτᾷς, ὃ Κρίτων; *Rep.* 348 B ὁποτέρως οὖν σοι...ἀρέσκει; Let it be assumed that the readings are sound in those places. Still, there is at least no similar instance of ὁποῖος: nor is ὁποῖον here the *first word* of a direct question.

The proposed emendations are all unsatisfactory. They are of three classes.

(1) Those which alter v. 2, leaving v. 3 untouched.—Bothe: ἀρ' οἷσθ' αὖ τι Ζεὺς.—Meineke: ἀρ' οἷσθ' αὖ δὲ Ζεὺς.

(2) Those which alter v. 3, leaving v. 2 untouched.—Dindorf: ἐλλείπον for ὁποῖον.—Paley: οὐκ ἔσθ' ὁποῖον οὐχὶ νῶν ζῶσαιν τελεῖ (*Journ. Phil.* x. p. 16). He thinks that ἔτι was a gloss (due to the frequency of its combination elsewhere with ζῆν), and that, when ἔτι had crept into the text, οὐκ ἔσθ' was erroneously omitted.—Blaydes: ἢ ποῖον, or τὸ λοιπόν, for ὁποῖον.

(3) Those which change, or transpose, words in both verses.—Heimsoeth (*Krit. Stud.* i. 211): ἀρ' οἷσθ' αὖ ποῖον τι τῶν ἀπ' Οἰδίπου κακῶν | ὁποῖον οὖ Ζεὺς νῶν ἔτι ζῶσαιν τελεῖ;—Nauck: ἀρ' οἷσθ' ὃ τι Ζεὺς

νῶν ἔτι ζώσαιν τελεί | ὅποιον οὐχὶ τῶν ἀπ' Οἰδίπου κακῶν; As Moriz Schmidt says, this would naturally mean, 'Knowest thou what Zeus fulfils for us, which does not belong to the woes from Oedipus?'—Moriz Schmidt (1880): ἀρ' ἔσθ' ὃ τι Ζεὺς τῶν ἀπ' Οἰδίπου κακῶν—ἔουκεν οὐχὶ νῶν ἔτι ζώσαιν τελείν; He prefers ἔσθ' to οἶσθ' on the ground that, after the latter, ὅτι would naturally be taken as the conjunction. (But cp. Plat. *Theat.* 197 D κατασκευάζομεν οὐκ οἶδ' ὃ τι πλάσμα.) The origin of ὅποιον was, he supposes, a marginal gloss ὅποιονδὴποτε, referring to κακῶν.—Semitelos compresses the two vv. into one: ἀρ' οἶσθ' ὃ τι Ζεὺς οὐχὶ νῶν ζώσαιν τελεί;

4 οὐτ' ἄτης ἄτερ. It is difficult to avoid the conclusion that we have to choose between two views. One is that the words ἄτης ἄτερ are sound, but that there has been some confusion of negatives. I shall return presently to this theory, which has lately been gaining ground in Germany. The other view is that the words ἄτης ἄτερ conceal a corruption, but that the process which led to it can no longer be traced.

It must never be forgotten—it is indeed the capital condition of sound criticism here—that οὐτ' ἄτης ἄτερ was already the traditional reading in the time of Didymus, c. 30 B.C.¹ The practice of writing explanations, 'glosses,' in the margin of MSS. was common in the later age to which our MSS. belong; but we are not entitled to suppose that it existed in the earlier Alexandrian age, from which the MSS. of 30 B.C. had come down. Therefore we cannot assume, as Porson did, that ἄτερ arose from a marginal gloss ἄτηρ, i.e. ἄτηρόν, representing the sense of some other word or phrase which originally stood in the text. Again: it is possible that ἄτης ἄτερ arose from a dittographia, ἄτης ἄτης, and that the word which originally followed ἄτης bore no likeness to ἄτερ. But this also would be a bold assumption. And, apart from such hypotheses, we can only be guided by the letters of οὐτ' ἄτης ἄτερ. No reading can claim to be more than a guess, unless it is such that a mis-writing of it might have generated those words.

This distinction between the clue of sense and the clue of writing at once sets aside a large number of conjectures. Among the rest, which suits the letters, not one, I think, suits the context. If, then, the words οὐκ ἄτης ἄτερ are corrupt, they probably arose by some accident, or series of accidents, of another kind than mere mis-writing. And if this is so, we may chance, indeed, to hit the truth by a conjecture; but we can no longer prove it.

The attempts to explain οὐτ' ἄτης ἄτερ *without* supposing a confusion of negatives have only a historical interest, and can be briefly dismissed. (1) Triclinius suggested two versions, both of which make ἄτερ an adverb, = χωρίς. (a) 'There is nothing painful, there is no excepted form of ἄτη (lit., nothing of ἄτη, apart),...that I have not seen'; i.e., ἄτερ = ἄτερ ὄν. (b) 'Nothing painful, no sort of ἄτη, ἄτερ (ἔστί), is apart'; i.e.

¹ Schol. in L: Δίδυμος φησὶν ὅτι ἐν τούτοις τὸ ἄτης ἄτερ ἐναντίως συντέτακται τοῖς συμφραζομένοις· λέγει γὰρ οὕτως· οὐδὲν γὰρ ἔστιν οὔτε ἀλγεινόν, οὔτε ἄτηρόν, οὔτε αἰσχροὺς οὐκ ἔχομεν ἡμεῖς. ἄτης ἄτερ δέ ἐστι τὸ ἀγαθόν.

'is absent.'—(2) Seidler: 'There is nothing painful, there is no shame or dishonour (such as can come) *without guilt*' (ἄτης ἄτερ), i.e., 'no *unmerited* shame or dishonour.'—(3) Boeckh: 'There is nothing painful, nor—*leaving aside the curse upon our race* (ἄτης ἄτερ)—is there any shame or dishonour that I have not seen.' Thus the parenthesis, ἄτης ἄτερ, refers to the fatal deeds and woes of the Labdacidae, while αἰσχρόν and ἄτιμον refer to the dishonouring of Polyneices by Creon.—(4) A modification of the last view would give the parenthesis a more general sense; 'nor—*leaving aside the ruin of our fortunes*—is there any disgrace or dishonour.'

The theory that the poet himself was betrayed into an error by the accumulation of negatives deserves to be very carefully weighed. As a general rule, mistakes of the kind which people easily make in hurried or involved speaking have a somewhat larger scope in the ancient classical texts than in days when a writer's proof-sheets are revised for press,—with close criticism in prospect. Yet modern literature is by no means free from them; and, in particular, the multiplication of negatives has always been apt to cause irregularities,—even in short sentences. Abbott (*Shaksp. Grammar* § 405) quotes Ascham's *Schoolmaster*, 37, 'No sonne, were he never so olde of yeares, might not marry': Shaks. *C. of E.* 4. 2. 7, 'First he denied you had in him no right'; etc. Bellermann brings two German instances (both from good writers, and in short sentences): Lessing's *Emilia Galotti* II. 6: 'Wie wild er schon war, als er nur hörte, dass der Prinz dich *nicht ohne Missfallen* gesehen!' And in a letter from Schiller to Goethe (Nov. 23, 1795): 'Da man sich *nie bedacht* hat, die Meinung über meine Fehler zu *unterdrücken*.' It is true that, in these examples, the irregularity consists in having a negative too much, while in Sophocles we should have to suppose a negative too little. Still, since two negatives precede the first οὐτ', the origin of the error would be similar¹.

The simplest form of the confusion-theory is to suppose that Sophocles wrote οὐδὲν γὰρ οὐτ' ἀλγεινὸν οὐτ' ἄτης ἄτερ | οὐτ' αἰσχρόν οὐτ' ἄτιμόν ἐσθ', κ.τ.λ., meaning, 'there is nothing either painful or *not* without ἄτης,' etc.,—instead of οὐτ' οὐκ ἄτης ἄτερ. Another form of it is that advocated by Hermann Schütz (*Sophokleische Studien*, 1886), pp. 6 ff., who would point thus: οὐδὲν γὰρ οὐτ' ἀλγεινὸν οὐτ' ἄτης ἄτερ | οὐτ' αἰσχρόν οὐτ' ἄτιμόν ἐσθ', etc. He understands: 'Nothing is not-painful or free from ἄτης.' Setting out, like Hermann, from the fact that οὐδὲν οὐκ ἀλγεινόν ἐστι means πάντα ἀλγεινά ἐστι, he supposes that the poet meant to say, οὐδὲν γὰρ οὐκ ἀλγεινὸν οὐδ' ἄτης ἄτερ ἐστί, but, wishing to co-ordinate the clauses, slid into the incorrect οὐτ' ... οὐτ'. That is, we have to suppose that οὐτ' ἀλγεινόν = οὐτ' οὐκ ἀλγεινόν. But I much prefer the simpler view first stated, for these reasons. (a) It is much easier to suppose that the influence of a *preceding* οὐτε should

¹ In Thuc. 7. 75 § 4 οὐκ ἄνευ δόλων (ἐπιθειαςμῶν) used to be explained as a like error, for οὐκ ἄνευ οὐκ δόλων. But this seems impossible. Nor can δόλων be explained (with Classen) as 'in a faint voice.' Either ἄνευ or δόλων (probably the latter) is corrupt.

have caused a *second* οὐτε to be used instead of οὐτ' οὐκ, than it is to suppose that the first οὐτε should have been so used. (b) It seems clear that the words from οὐδέν to ἀτιμὸν ἐστ' formed a single sentence. The sense is greatly weakened by having a point after ἀτερ. (c) In v. 5 we should then require οὐδ'...οὐδ', unless we assumed a further inaccuracy in the use of οὐτ'...οὐτ'.

The negatives will supply a solution of a different kind if, instead of supposing they were originally confused, we suppose that the *second* οὐτε has been corrupted, from οὐκ or from οὐδ'. With οὐκ ἀτης ἀτερ the sense would be, 'Nothing either painful—not without ἀτη—or shameful,' etc. The ἄλγος, or mental anguish, was not unattended by ἀτη, external calamity. With οὐδ' ἀτης, the only difference would be that the clause would then be linked to ἀλγεινόν: 'Nothing either painful (and not harmless), or shameful,' etc. Cp. *O. T.* 1282 στεναγμός, ἀτη, θάνατος, αἰσχύνῃ, κακῶν | δὲ ἐστὶ πάντων ὀνόματ', οὐδέν ἐστ' ἀπόν. The great attraction of this remedy is that it changes only one letter; the drawback is the somewhat forced sense.

We may now consider the conjectural emendations of ἀτης ἀτερ. Apart from the hypothesis of a marginal gloss or of a dittographia, the letters of ἀτης ἀτερ are our only safe guides. Mr E. Maunde Thompson has kindly given me the aid of his palaeographical learning and skill in an attempt to find some approximate limits for the corruption. We have to start from the fact that no variant seems to have been known in 30 B.C. About 230 B.C. Ptolemy Euergetes had acquired for Alexandria a standard text of the dramatists which had been written at Athens about 330 B.C.¹ If the words οὐκ ἀτης ἀτερ stood in the text of 330 B.C., inscriptions supply the only form of writing by which the possibilities of change can certainly be measured. But it is otherwise if the text of 330 B.C. had a different reading, and if οὐκ ἀτης ἀτερ arose after that text had been brought to Alexandria. The papyri of the Ptolemaic age give Greek writing of the 2nd century B.C. It is a beautiful linked handwriting, firm and yet easy,—quite unlike the formally carved letters on contemporary stone. Such a handwriting presupposes at least a century of development. We may therefore believe that the forms of letters in the papyri of 250 B.C. were essentially the same as in those of 150 B.C. Now, one trait of the Ptolemaic writing is the well-marked distinction between letters which rest on the line, and letters which go below it. Thus the tails of φ and ρ are long, so that there was small chance of any confusion between such letters and, for instance, θ and α. Hence, if we suppose ἀτης ἀτερ to have been a Ptolemaic corruption from a Ptolemaic archetype, we must, at any rate, be reluctant to part with ρ: while, on the other, we must hesitate to introduce φ. The letter τ could have come from λ (written somewhat awry), or, more easily, from γ, or π. The form of the Ptolemaic σ was such that, if ἀτη had been written with a mere linking-stroke (—) after it, a careless scribe might have evolved ἀτης.

¹ See the Introduction to the Laurentian ms. of Sophocles, part II., pp. 13 f., where I have collected and examined the authorities.

A final *-ov* might have been represented by a contraction, or else lost by accident. Hence Ptolemaic writing would explain how *ἄτης ἄτερ* might have arisen (*e.g.*) from *ἄτης πέρ(α)*, or *ἄτην περῶν*, or *ἀλάστορον*: but not from *ἄτην φέρον*, or *ἄτην ἄγον*, or *ἀτηφόρον*. It may be added that *ε* was usually large in proportion to *ο*, and that a confusion between them, though quite possible, is so far less probable. The subjoined transcript (made by Mr Thompson) shows how οὐτ' *ἄτης ἄτερ* would have appeared in a Ptolemaic MS. of c. 250 B.C.:

ο υ τ ς κ ρ α τ ε ρ

It must always be remembered that these data are relevant only if we suppose the corruption to have taken place at Alexandria later than about 250 B.C. They cannot be safely used if the Ptolemaic copies were merely repeating an older Attic blunder; for we do not know how far the Attic handwriting of the 4th cent. B.C. resembled the Ptolemaic.

I subjoin a classified list of the conjectures known to me.

1. Conjectures which retain οὐτ' *ἄτης*, but change *ἄτερ*.—Robinson Ellis (*Journ. Philol.* vol. xxi. p. 37): *ἀτὰρ*, = *sed vero*, 'nay,' with cumulative force.—Wecklein (*Ars Soph. em.* p. 70): *πέρα*.—London ed. of 1722: *μέτα*.—Porson: *ἔχον*.—Hermann: *γέμον*.—Sallier and Bothe: *ἄπερ*.—Bergk: *ὅπερ* (omitting verse 5).—In the *Journal of Education* (May 1, 1888) Prof. L. Campbell remarked that I have made 'no reference to one [view], which, but for the abrupt transitions which it involves, would be at least plausible,—supposing vv. 4—6 to be an apostrophe to the shade of Œdipus, and reading οὐτ' *ἄτης, πάτερ*.' It had escaped the memory of my friendly critic that it was I myself who suggested this emendation, in a letter written to him in the spring (I think) of 1886. I mentioned it also to Mr E. M. Thompson; but I did not care to print it in my first edition: and I record it now, only to show that it was not overlooked.—The conjecture of Buchholz, given below (under '5'), was not then known to me.
2. Conjectures which keep *ἄτερ*, but change *ἄτης*.—Koraes: *ἄγης* [what is *ἄγης ἄτερ* is *ἄζηλον*].—Ast: *ἄκους*.
3. Changes of *ἄτης ἄτερ* into two other words.—Brunck: *ἄτην φέρον* or *ἄτηρὸν αὖ*.—Donaldson: *ἄτην ἄγον*.—Musgrave: *ἄτη σαγέν* ('loaded with calamity').—Semitelos: *ἄτήρ ἄπερ*.—Blaydes: *ἄτηρὸν οὐτ'*.—Pallis: *ἄγαν βαρύ*.—Hartung: *ἄτηρὸν ὠδ'*.
4. Changes of *ἄτης ἄτερ* into one word.—Johnson: *ἀάατον* ('noxium').—Brunck: *ἀτήριον* [implying *ἀτήρ*, from *ἄω*, contracted for *ἀάω*, as *λυτήριος* implies *λυτήρ*].—Dindorf: *ἀτήσιμος* [as if formed, through *ἄτησις*, from *ἀτάομαι*].—Pallis: *ὑπερβαρές*.—Blaydes: *ἀτηφόρον*, *δλέθριον*, or *δύσφορον*, or *δυσχερές*.—*ἀλάστορον* had occurred to me, but it seems impossible that it should have been used as = *ἄλαστον*. Cp. on. v. 974.
5. Conjectures which change both οὐτ' and *ἄτης ἄτερ*.—Buchholz: *οἷδ' ἄτλης, πάτερ*.—Moriz Schmidt: *ἔσθ' ὁποιονοῦν*.

- 23 ff. 23 Ἐτεοκλέα μὲν, ὡς λέγουσι, σὺν δίκῃ
 24 χρησθεὶς δικαίᾳ καὶ νόμῳ κατὰ χθονὸς
 25 ἔκρυψε τοῖς ἐνερθεν ἐντιμον νεκροῖς.

The attempts to correct this passage have been of two classes: I. those which disturb the present number of verses: II. those which are confined to verbal emendation.

I. 1. Wunder, whom several editors have followed, rejected verse 24. Such a theory fails to explain the origin of that verse. And the result is intrinsically bad. The honours paid to Eteocles are then dismissed too curtly. It is indispensable to the coming contrast that they should be described with some emphasis.

2. The latter objection applies equally to compressions of vv. 23, 24 into a single verse. This verse has been variously shaped. A. Jacob proposed Ἐτεοκλέα μὲν σὺν δίκῃ κατὰ χθονός. Instead of σὺν δίκῃ, Kayser suggests ὡς νόμος, Dindorf ὡς λόγος, Schneidewin ἦ (or ἡ) δίκη, and Kolster (*Philol.* v. 223) ὡς νόμῳ. Pallis gives Ἐτεοκλέα μὲν σὺν δίκῃ τε καὶ νόμῳ.

3. F. Kern supposes the loss of one or more verses after v. 23. This, of course, opens indefinite possibilities as to the origin of *χρησθεὶς δικαίᾳ* in 24.

II. 1. Among the merely verbal emendations, the simplest are those which change only *χρησθεὶς*.—For this word, Moriz Seyffert proposed *χρηστός*.—F. W. Schmidt, *χρηστοῖς* [adopted by Bellermann, as meaning, 'just, in the sight of the good'; and by Wecklein, as 'meet for patriots'].—Nauck, *κρίσει*.

2. Changes of *χρησθεὶς δικαίᾳ*.—Wiesler proposed *χρηστός δίκαια*, with a comma after *δίκη*, so that *δίκαια* should be in appos. with the sentence.—Hermann Schütz (*Jahr. f. kl. Philol.*, 1876, p. 176) proposed *χρησθαι δικαίων*. In the note on 23 f. I suggest that this emendation would be improved by the further change of *καὶ νόμῳ* into *τῷ νόμῳ*. In his *Sophokleische Studien* (Gotha, 1886), p. 11, I find that Schütz himself now proposes this improvement. [Engelmann would read *νῦν* (for *σὺν*) *δίκη* | *χρησθαι δικαίων καὶ νόμῳ*.]—John W. Donaldson, in his ed. (1848), first conjectured *προσθεὶς δίκαια*, which he placed in the text. The same emendation was afterwards made by Jul. Held (*Observ.* p. 3, Schweidnitz, 1854).—Wecklein (*Ars Soph. em.* p. 107) proposes *μνησθεὶς δίκης δῆ* (or *δικαίων*).

3. A few emendations are of larger scope.—Moriz Schmidt:—Ἐτεοκλέα μὲν,—πιστός, ὡς λέγει, δίκης | κρίσει δικαίᾳ καὶ νόμῳ,—κατὰ χθονὸς | ἔκρυψε etc.—Semitelos: Ἐτεοκλέα μὲν, ὡς λέγουσιν, ἐνδικον | κρίνας, δικαίᾳ καὶ νόμῳ κατὰ χθονὸς | ἔκρυψε.

After my commentary on vv. 23 f. had been printed, I discovered that the conjecture *σὺν δίκῃ* | *χρήσει* had been made before,—viz., by Gerh. Heinrich Müller, in his *Emendationes et interpretationes Sophocleae* (Berlin, 1878), p. 51; and that Madvig had thought of *σὺν*

τύχης (for δίκης) χρήσει. In one respect, however, I have not been anticipated,—viz., in the statement of the considerations by which the emendation was suggested to me, and by which it may be defended. Even if it should find little acceptance, still many students will probably feel that this is a case where we have to choose between gentle remedies,—among which σὺν δίκης χρήσει may ask a hearing,—and violent remedies which part company with the tradition. It may well be, of course, that the fault really lies deeper—and beyond discovery now.

110 ff. Some edd. change γᾶ (110), γᾶν, ὑπερέπτα (113) to the forms in η, because no other Doric forms occur in these anapaests. Anapaests held an intermediate place between dialogue and lyrics proper. According to the context in which they occur, they are sometimes more nearly akin to the former, and sometimes to the latter. Now, in the lyrics of Attic Tragedy the Doric α was a conventional mark of lyric style. The question of retaining it in any given set of anapaests must therefore be governed by the consideration just stated, and cannot be settled by an inflexible rule. In this passage the anapaests are essentially part of the choral song; and the Doric forms γᾶ, γᾶν, ὑπερέπτα, are therefore appropriate. They serve to maintain the continuity of lyric character. It is otherwise with the anapaests spoken by the Chorus just after the third stasimon (801—805), and in the following kommos (815—822). There, it is evident that the anapaests have the tone of dialogue rather than of lyrics; they are intended to afford a relief, or a contrast, to the lyrics before and after them. (Cp. n. on 804 f.) In them, accordingly, it seems clearly best to write παγκοίτην (804), and θνητῶν Ἀἰδὼν (822). Some cases occur elsewhere which are on the border-line; but, as a general rule, it is not difficult to decide. The mss. almost invariably give the Doric forms in anapaests, which the transcribers regarded as following ordinary lyric usage.

138 ff.

εἶχε δ' ἄλλα τὰ μέν, |
ἄλλα δ' ἐπ' ἄλλοις, κ.τ.λ.

This, Erfurdt's reading, is a very gentle correction of L's εἶχε δ' ἄλλα τὰ μέν ἄλλα τὰ δ' ἐπ' ἄλλοις, and has the peculiar merit of suggesting how the vulgate arose,—viz., by a confusion between ἄλλα, ἄλλα on the one hand, and between τὰ μέν, τὰ δέ on the other. Dindorf's objection to the short μέν at the end of the verse is obviated by the pause (cp. on 1276). And, since the immediately preceding words, βακχεύων κ.τ.λ., have indicated the threats of Capaneus, the reference in τὰ μέν is perfectly clear. The irony of εἶχε δ' ἄλλα is also tragic. It is surprising, then, that Erfurdt's correction has not found more general acceptance.

The other emendations fall under three heads. (1) Those which keep at least one ἄλλα.—Hermann: εἶχε δ' ἄλλα μέν ἄλλα τὰ δ' ἐπ' ἄλλοις.—Emperius: εἶχε δ' ἄλλα μέν ἄλλ', | ἄλλα δ' ἐπ' ἄλλοις.—

Wecklein: εἶχε δ' ἄλλα τὰ τοῦδ', | ἄλλα δ' ἐκ' ἄλλοις. [So in ed. 1874: formerly εἶχε δ' ἄλλα τὰδ' ἄρ', *Ars Soph. em.* p. 12.]—Hense: εἶχε δ' ἄλλα τάλαντ'. | ἄλλα δ' ἐπ' ἄλλοις.—Musgrave: εἶχε δ' ἄλλα τὰ δειν'. | ἄθλα δ' ἐπ' ἄθλοισι.—G. Wolff: εἶχε δ' ἄλλα τὰ Διός. | ἄλλα δ' ἐπ' ἄλλοις. (2) Those which change ἄλλα into another part of ἄλλοις.—Seyffert: εἶχε δ' ἄλλος τὰ μέν. | ἄλλα δ' etc.—Semitelos: εἶχε δ' ἄλλους δέος. | ἄλλα δ' ἐπ' ἄλλοις. (3) Those which change ἄλλα into some other word or words.—Blaydes: εἶχε ταῦτα τὰ μέν, | ἄλλα δ' ἐπ' ἄλλοις.—Gleditsch: εἶλε τόνδ' ἄδε μοῖρ'. | ἄλλα δ' etc.—Kayser: ἔσχε δ' Ἄϊδα λαχάν'. | ἄλλα δ' etc. [Nearer to the letters than either of these would be εἶχε δ' ἄδ' αἰσά νιν,—the pause excusing the short νιν, as it excuses μέν.]

155 ff. The traditional text has:

155 ἄλλ' ὅδε γὰρ δὴ βασιλεὺς χώρας
156 Κρέων ὁ Μενοικέως νεοχμὸς
157 νεαραῖσι θεῶν ἐπὶ συντυχίαις
158 χωρεῖ· τίνα δὴ μῆτιν ἐρέσσω
159 ὅτι σύγκλητον τήνδε γερόντων
160 προὔθετο λίσχην
161 κοινῷ κηρύγματι πέμψας;

Verse 156, now a tripod, must be either shortened to a monometer, or lengthened to a dimeter. Taking the first alternative, Dindorf omits νεοχμὸς, while Hartung omits Μενοικέως, reading Κρέων ὁ νεοχμὸς νεαραῖσι θεῶν. Bergk would omit Κρέων ὁ Μενοικέως and also θεῶν, reading (with νεοχμοῖς for νεαραῖσι) νεοχμὸς νεοχμοῖς ἐπὶ συντυχίαις. But it seems far more probable that the verse should be lengthened to a dimeter, by supplying one anapaest or its equivalent (see comment. on 155 ff.).

When this has been done, one difference still remains between this system of anapaests and that in vv. 141—147; viz., that the monometer, v. 160, answers to a dimeter, v. 146. Such a discrepancy seems to have been permissible. There is no ground for thinking that the correspondence between anapaestic systems was necessarily of the same precision as that between lyric strophes, while there is some evidence the other way. Thus the anapaestic system in 110—116 is, according to the most probable text, shorter by a monometer than that in 127—133. This small difference of detail was quite compatible with a general regularity of effect in such systems (cp. note on vv. 100—161, p. 27).

Many critics, however, have required a rigidly complete correspondence with 141—147. They have therefore supplied the metrical equivalent of three anapaests. The supplements are shown by brackets. (1) Erfurdt: [τῆσδ' ἄρτι] Κρέων ὁ Μενοικέως [παῖς | φανθείς] νεοχμὸς νεαραῖσι θεῶν.—(2) Hermann: [ὅς τῆσδε] Κρέων [παῖς] ὁ Μενοικέως [νεοχμὸς] νεοχμὸς νεαραῖσι θεῶν.—(3) Boeckh: Κρέων ὁ Μενοικέως, [νέον εἰληχῶς | ἄρχην,] νεοχμὸς νεαραῖσι θεῶν.—(4) Wolff: Κρέων ὁ Μενοικέως, νεοχμὸς [νεοχμὸς | ταγὸς ταχθείς,] νεαραῖσι θεῶν.—(5) Wecklein: Κρέων ὁ Μενοικέως [οἶκον ἔξω | ταγὸς] νεοχμὸς νεαραῖσι θεῶν.—Moriz Schmidt and Herm. Schütz take a like view, but leave a lacuna.

292 *λόφον δικαίως εἶχον, ὡς στέργειν ἡμέ.* The following are the passages in which Eustathius refers to this verse. On *Il.* 10. 573: *παρὰ Σοφοκλεῖ τὸ ὑπὸ ζυγῷ νῶτον εὐλόφως φέρειν.* On *Od.* 5. 285: *τῷ Σοφοκλεῖ ἐν τῷ κάρα σείοντες οὐδ' ὑπὸ ζυγῷ νῶτον εὐλόφως εἶχον.* Cp. also on *Od.* 10. 169 ὁ τραγικὸς Οἰδῖπους (an oversight for Κρέων) *φησὶ τῶν τινὰς πολιτῶν μὴ ἐθέλειν ὑπὸ ζυγῷ νῶτον εὐλόφως φέρειν.* On *Il.* 23. 508 *νῶτος εὐλοφος παρὰ Σοφοκλεῖ.* The very way in which these references are made suffices to show how preposterous it is to re-write the verse in accordance with them. G. Wolff has brought together a number of instances in which Eustathius has made similar slips. For example:—(1) *El.* 66 *δεδορκότ' ἐχθροῖς ἄστρον ὥς λάμψειν ἔτι,* cited on *Il.* 2. 135 *δεδορκῶς ἄστρον ὥς λάμψειν:* (2) *O. T.* 161 *κυκλόεντ' ἀγορᾶς θρόνον εὐκλέα,* cited on *Il.* 24. 1 *Σοφοκλῆς που κυκλόεντα θῶκον ἀγορᾶς εὐκλεῆ:* (3) *ib.* 1035 *δινόν γ' ὄνειδος,* cited on *Il.* 17. 105 *καλόν γ' ὄνειδος:* (4) *Ai.* 445 *φωτί,* cited on *Il.* 6. 367 *ἀνδρί:* (5) *ib.* 1219 *ἄκραν,* cited on *Il.* 6. 397 *ἱερήν.* Such instances, which could easily be multiplied, detract nothing from the merit of Eustathius in his proper field; they merely show that his incidental literary references were usually made from memory, and that his memory was not infallible. We cannot treat his quotations as if they possessed a critical value for the texts of authors to whom he casually alludes. So much is equally true of Aristotle.

318 L here has *τί δαί ῥυθμίζεις.* *δαί*, a colloquial form of *δή*, is not read in any other passage of Soph., but is supported by L in Aesch. *P. V.* 933 (where *τί δ' ἄν* should be read), and *Cho.* 900 (where Porson rightly gave *ποῦ δή*). As Ar. and Plato show, *δαί* was commonly used in short phrases expressing surprise, like *τί δαί;* *πῶς δαί;* *τί δαί λέγεις;* etc. In this verse *δαί* is clearly unsuitable, while on the other hand *δε* constantly follows *τί* in such questions. The Triclinian gloss, *διὰ τὸ μέτρον*, suggests that *δέ* was changed to *δαί* by a corrector who did not know that *δέ* could be long before *ρ*. In Plat. *Gorg.* 474 c where *τί δὲ δὴ αἵσχιον* is right, some mss. have *τί δαί δή:* and in many other places *δαί* seems to have supplanted *δέ* or *δή*. (In Ar. *Ach.* 912, however, the metre permits *δαί*, which some edd. have changed to *δέ*.) Porson on Eur. *Med.* 1008 says, 'assentior Brunckio *δαί* e tragicis eximentī'; but the case of Eur. is different from that of Aesch. or of Soph. Thus in *Ion* 275 (*τί δαί τόδ'?*) it is quite possible that the colloquial style of the passage should have led Euripides to prefer *δαί*. Each passage in which the mss. ascribe *δαί* to him should be tested by our sense of the degree in which, there, he meant to reproduce the language of every-day life.

340 Here, as in 509, I have preferred the spelling *ἄλλω* to *ἐλλω*, though without regarding it as certain. Cobet (*Var. Lect.* 361) pronounces confidently for *ἄλλω*, though without convincing reasons. The fact is that the ms. evidence is small in amount and doubtful in quality; and there is no epigraphic evidence. In Eur. fr. 544, *οὐρὰν δ' ὑπῆλας*, the mss. of Athen. 701 B give *ὑπῆλας* or *ὑπῆκας*; those of Aelian *De Nat. An.* 12. 7 give *ὑπῆλλας* or *ὑπῆλας*. Erotianus (gloss. Hippocr.

p. 378) gives *ὑπείλλει*. See Nauck, *Fragm. Trag.* p. 420; and cp. Schweighäuser on Athen. *l. c.* (vol. 8, p. 366). In Plat. *Tim.* 40 B *εἰλλομένην* and *ἰλλομένην* are among the various readings of the MSS. (others being these same forms aspirated, and *εἰλομένην*, *εἰλουμένην*, *εἰλουμένην*): so, again, *ib.* 76 B, 86 E. In Arist. *De Cael.* 2. 13 the Berlin editors (p. 293 b 31) give *ἰλλεσθαι*, as also *ib.* 14 (p. 296 b 26), noting *εἰλεῖσθαι* as a *v. l.* in the first passage, and *εἰλεῖσθαι* in the second. Here, the corruption in L, *ἀποτρύετ' ἀπλομένων*, arose from *ΑΠΟΤΡΥΕΤΑΙ ΠΛΟΜΕΝΩΝ* (*ἀποτρύεται ἰλομένων*), Π having been substituted for the doubled iota, ΙΙ. This passage, then, must be added to the testimony for *ἰλλω* versus *εἰλλω*. So, too, must *ἰπῖλλονσιν* (L) and *ὑπῖλλονσι* (A, with other MSS.), in 509. In Ar. *Nub.* 762, where most MSS. have *εἰλλε*, the Ravenna has *ἰλλε*. This last seems the most significant of all the facts which can be gathered from the MSS. That is, there is no testimony for *εἰλλε* which can fairly be set against this. There is no instance in which *εἰλλε* is supported by a manuscript excelling the other MSS. of the same author as much as the Ravenna excels the other MSS. of Aristophanes. I cannot, therefore, concur with Dr Rutherford (who does not notice *Ant.* 340 and 509, or Arist. *De Caelo* 2. 13) in thinking that 'the evidence for the spelling *εἰλλω* is...much greater than that for *ἰλλω*' (*New Phryn.*, p. 90). I should rather have thought that the MS. evidence, so far as it goes, is slightly in favour of *ἰλλω*. It is true that our MSS. sometimes wrongly changed *εἰ* to *ι*, as in *ἔτιωσα* for *ἔτειωσα*: but, in regard to *ἰλλω*, we have to consider whether the doubling of λ might not have induced a weakening of the initial diphthong into ι.

350 f. *λασιαύχενά θ' ἵππον ἔεται ἀμφίλοφον ζυγόν* L.—The emendations may be divided into two classes.

I. The following retain *ἀμφίλοφον ζυγόν*, either as acc. or nom.

(i) Brunck: *ὑπάξεται* for *ἔξεται*. This would be the simplest remedy. But the future tense is impossible. In this context, nothing but a present tense would be endurable. The gnomic aor. *ὑπήγαγεν* (Blaydes) must also, therefore, be rejected. It is, indeed, too far from the letters to be probable. (ii) Gustav Jacob: *ὀπλίζεται* ('Man fits the horse with a yoke'). This is now received by Bellermann, who formerly proposed *ἐθίζεται* (also with double acc.). He compares *ἀμφιέννυμι τινά τι*, etc. (iii) Dindorf: *ἀέξεται*, 'ut iugum equos ἀέξεσθαι dicatur, qui iugo adhibito dociliores et sollertiores redduntur' (i.e., the yoke 'improves' the horse!)—(iv) G. Wolff: *ἔσας ἄγει* ('having put the yoke on the horse, he leads him').—(v) Campbell: *ὑφέλκεται*.—(vi) Blaydes, in his text, *ὀχμάζει ὑπ'*.

II. In the following, *ἀμφίλοφον ζυγόν* is modified.—(i) Schöne and Franz, *ὀχμάζεται ἀμφὶ λόφον ζυγῶ* (so Wecklein), or *ζυγῶν* (so Donaldson). Receiving *ὀχμάζεται*, (ii) Schneidewin, *ἀμφιλοφῶν ζυγόν*, (iii) Kayser, *ἀμφιλόφω ζυγῶ*, (iv) Blaydes, *inter alia*, *ἀμφιβαλὼν ζυγόν*.—(v) Schütz, *ἐφέξεται ἀμφὶ λόφον ζυγῶν*.—(vi) Seyffert, *ἀνάσσεται ἀμφιλόφω*

ζυγῷ.—(vii) Semitelos, κρατεῖ δὲ μηχαναῖς ἀγραύλους | θήρας δρεσιβάτας, λασιαύχενά θ' | ἵππον, ὃν ἐξετέ' ἀμφὶ λόφον ζυγοῖ.—(viii) Pallis, λασιαύχενόν θ' | ἵππον ζεύξατ' ἐν ἀμφιλόφῳ ζυγῷ.

466 f. L gives εἰ τὸν ἐξ ἐμῆς | μητρὸς θανόντ' ἄθραπτον ἡσχόμην νέκυν. The later mss. have ἡσχόμην (ῆσχόμην), ἡνσχόμην, ῆσχόμην, ἰσχόμην, ἡνεσχόμην, or ἡνεισχόμην. Leaving aside the mere corruptions, ἡσχόμην and ῆσχόμην, we see that the other ms. readings represent two different kinds of endeavour to amend the passage. One was ἰσχόμην: along with which we might have expected to find ἐσχόμην: and, in fact, ἐσχόμην and ῆσχόμην were the readings known to Eustathius (p. 529. 20, on *Il.* 5. 120). The other assumed the aor. or imperf., of ἀνέχομαι, contracted or uncontracted.

Hermann, who thought ἰσχόμην defensible ('non spernendum'), adopted ἐσχόμην. He took it, seemingly, in the sense of ἡνεσχόμην. This, as all would now admit, is impossible. Brunck adopted the portentous ἡνεσχόμην from Pierson. Dindorf defends ἡνσχόμην as = ἡνεσχόμην: but see comment. Most of the other emendations assume either (1) ἡνεσχόμην, or (2) ἀνεσχόμην.

(1) Blaydes: μητρὸς θανόντ' ἄθραπτον ὄντ' ἡνεσχόμην.—Nauck: παρ' οὐδέν· ἀλλ' ἄθραπτον εἰ τὸν ἐξ ἐμῆς | μητρὸς πατρός τε τὸν θανόντ' ἡνεσχόμην.—Tournier: παρ' οὐδέν· ἄλγος δ' ἦν ἂν, εἰ τὸν ἐξ ἐμῆς | μητρὸς πατρός τε μὴ ταφέντ' ἡνεσχόμην.—Pallis, more boldly still, assumes the double compound: εἰ τὸν ἐξ ἐμῆς | μητρὸς φανέντ' (or τραφέντ') ἄθραπτον ἐξηνεσχόμην.

(2) G. Wolff: εἰ τὸν ἐξ ἐμῆς | μητρός θ' ἐνός τ' ἄταφον ἀνεσχόμην νέκυν.—Seyffert: εἰ τὸν ἐξ ὁμῆς | μητρὸς θανόντ' ἄταφον ἀνεσχόμην νέκυν.—Moriz Schmidt: παρ' οὐδέν· ἀλλ' ἄλγιστ' ἂν, εἰ τὸν ἐξ ἐμῆς | ταφέντ' ἄθραπτον ὦδ' ἀνεσχόμην νέκυν (understanding χειρός with ἐμῆς).

Any reader who will consider these conjectures will find, I think, that they justify the remarks made in my note on this passage.

578 f. ἐκ δὲ τοῦδε χρῆ | γυναικας εἶναι τάσδε.—The following emendations have been proposed. (1) Dindorf: εὖ δὲ τάσδε χρῆ | γυναικας ἴλαι μῆδ' ἀνειμένας ἔαν. So Meineke, but with εἰρξαι instead of ἴλαι. Herwerden (*Obs. cr. in fragm. Com.* p. 134) improves this to εἰρξαι. And Nauck accordingly gives εὖ δὲ τάσδε χρῆ | γυναικας εἰρξαι μῆδ' ἀνειμένας ἔαν. He would prefer, however, to place ἔαν before ἀνειμ., with Madvig (*Adv.* i. 216). (2) Bergk adopts the insertion of ἔαν and the omission of τάσδε in 579, but would refrain from further change: ἐκ δὲ τοῦδε χρῆ | γυναικας εἶναι μῆδ' ἔαν ἀνειμένας. The change of subject for the infinitives would, however, be very harsh. (3) Seyffert: εὖ δετῆς δὲ χρῆ | γυναικας εἶναι τάσδε μῆδ' ἀνειμένας. Engelmann substituted ἐκδετῆς for εὖ δετῆς. This is one of those conjectures which are taking at first sight, but which reflection condemns. δετῆς occurs only in the subst. δετῆ, a faggot. Nor were the royal maidens to be put in bonds; they were merely to be detained in the house.

601 f. κατ' αὐτὸν...ἀμᾶ κόνις. The primary sense of ἀμᾶν was probably 'gather': the special sense 'cut,' 'mow,' was derived from the gathering of crops. The passages in which the verb occurs are of three classes. (1) Those which refer to reaping or mowing, and which therefore throw no light on the question whether 'gather' or 'cut' was the original notion. (2) Those which require the sense 'gather': as *Il.* 24. 165 (κόπρον) καταμήσατο χερσὶν ἑῷ, 'heaped it up' on himself: imitated by Josephus, *Bell. Iud.* 2. 21. 3 καταμώμενοι τῆς κεφαλῆς κόνιν. *Od.* 5. 482 εὐνὴν ἐπαμήσατο, 'heaped up a couch': *ib.* 9. 247 (γάλα) ἐν ταλάροισιν ἀμῆσάμενος, 'having collected.' (3) Those which require the sense, 'cut': as *Il.* 3. 359 (and 7. 253) διάμησε χιτῶνα. *Od.* 21. 300 ἀπ' οὐατα...|ρίνας τ' ἀμήσαντες.

If, however, the MS. κόνις is retained in v. 602, the fact that καταμᾶ originally meant 'gathers in,' and only secondarily 'cuts down,' will not help to obviate the confusion of metaphor; for the metaphor is still borrowed from the gathering of the harvest.

Some critics have proposed to translate καταμᾶ 'covers.' Now, the version 'covers' would be suitable only if the φοινία θεῶν τῶν νερέρων κόνις were the dust of the grave which is to hide Antigone: whereas it surely means the dust, due to the νέρτεροι, which she sprinkled on her brother's gory corpse. But how could καταμᾶ mean 'covers'? Prof. Lewis Campbell says:—'As καταμᾶσθαι κόνιν is 'To cover oneself with dust,' so, by a poetical inversion, the dust may be said καταμᾶν, 'To cover,' or 'Sweep out of sight.' But καταμᾶσθαι κόνιν derives the sense, 'to cover oneself with dust,' only through its literal sense of 'heaping up dust for (or on) oneself.' Does, then, 'poetical inversion' allow us to say, κόνις καταμᾶ με, when we mean, καταμῶμαι κόνιν? On this point I can only repeat what I said in my first edition (commentary on vv. 601 f.);—'Poetical inversion' has its limits. 'He pulls down a pail of water upon himself.' This operation would not be correctly described by saying, 'the pail of water pulls him down.'

In the *Journal of Education* (May 1, 1888) Prof. Campbell suggests, however, another explanation, different from the 'poetical inversion'; viz., that ἀμᾶω may be 'a homonym with more than one meaning.' That is, besides the rt. ἀμα, 'gather,' there may have been another ἀμα, meaning 'cover.' To this we can only reply that the sense 'gather' (with its derivative 'cut,' 'mow') suffices everywhere else, and that this one passage seems inadequate ground for assuming another root with a different sense. As to the Homeric ā in the act. ἀμᾶω, Dr Leaf (on *Il.* 18. 34) has pointed out that it occurs only under ictus, and therefore lends no support to the hypothesis of two distinct verbs.

With regard to the usage of the word κοπίς, a few words may be added in supplement to the commentary. (1) Ar. fr. 184, κοπίδι τῶν μαγειρικῶν, is enough to indicate that, if the kitchen use of the implement was the most familiar to Athenians, other kinds of κοπίς were also known to them. (2) The military κοπίς, as used by some orientals, occurs in Xen. *Cyr.* 2. 1. 9, where Cyrus describes the ordinary equipment of the Persian nobles called δμῳτιμοὶ as θώραξ, ... γέρρον...

κοπίς δὲ ἢ σάγαρις εἰς τὴν δεξιάν. Again, in *Cyr.* 6. 2. 10, the Asiatic troops of Cyrus are armed with ἀσπίς, δόρυ, and κοπίς. That the blade of the κοπίς was of a curved form is shown by its being distinguished from the Dorian σφαγίς, of which the blade was straight: cp. *Eur. El.* 811, 837. It is unknown whether the military κοπίς was a small curved sword, like a scimitar, or a curved blade on a long handle, like a 'bill.' At any rate the fact that it was current in Attic prose as the name of a warlike weapon tends to show that, for Attic ears, it cannot have been a word of such homely sound as 'chopper'; and Euripides, at least, did not think it out of keeping with the tone of a tragic ῥῆσις. (3) The image of Death thus armed might be illustrated by *Eur. Or.* 1398 ὅταν αἷμα χυθῇ κατὰ γῶν ξίφεσιν | σιδαρείοισιν Ἄϊδα. *Eur. fr.* 757 βίον θερίζειν ὥστε κάρπιμον στάχυν. *Apoll. Rh.* 3. 1186 Ἄρεος ἀμώοντος. *Hor. Ep.* 2. 2. 178 *metit Orcus | grandia cum parvis.*

606 f. L has ὁ παντογῆρως | οὐτ' ἀκάματοι θεῶν. These words answer metrically to 617 f. -νόων ἐρώτων | εἰδοῖσι δ' οὐδὲν ἔρπει. The conjectures have followed one of two courses, according as παντογῆρως is (1) retained, or replaced by a metrical equivalent: (2) replaced by — —, while οὐτ' is brought back from v. 607.

(1) Hermann: ὁ παντογῆρως | οὐτε θεῶν ἄκμητοι. [He afterwards preferred, ἀκάματοι θεῶν οὐ.] The Doric ἄκμητοι should, however, be written. Schneidewin conjectured οὐτ' ἐτέων ἄκμητοι.—Heath and Brunck had proposed a simple transposition (with οὐδέ), οὐδέ θεῶν ἀκάματοι. But ἄκμητοι is metrically better, and would most easily have arisen from ἀκάματοι. For the form, cp. *Hom. hymn. Ap.* 520, ἄκμητοι δὲ λόφον προσέβαν ποσίν. It is unnecessary, then, to write οὐτε θεῶν ἀκμήτες, with Blaydes.—Dindorf: ὁ παντογῆρως | οὐτ' ἄκοποι θεῶν νιν.—Neue, whom Hartung follows: ὁ παντογῆρως | ἀκάματοί τε θεῶν οὐ.—Nauck (omitting θεῶν): ὁ παντογῆρως | οὐτ' ἀκάμαντες.

(2) Donaldson: ὁ παγκρατῆς οὐτ' | ἀκάματοι θέοντες. So Wolff, but with ὁ πανταγρεύς.—Wecklein desires a verb in the place of θεῶν: as ὁ πάντ' ἀγρών, οὐτ' | ἀκάματοι φθίνουσιν. He also thought of φθεροῦσιν. Mekler prefers σκεδῶσιν.

613 f. The mss. give οὐδὲν ἔρπει | θνατῶν βίῳτῃ πάμπολις ἐκτὸς ἄτας. On πάμπολις the Schol. has, ὁ κατὰ πᾶσαν πόλιν ἔρπων νόμος, ὃ ἐστὶ πάντες ἄνθρωποι. Triclinius took the sense to be: 'the law never (οὐδὲν as adv.) comes (= is never applicable to) the life of men, in any of their cities, without ἄτη': i.e., when any mortal thinks to rival the sovereignty of Zeus, he incurs ἄτη. This interpretation, which tortures the language without fitting the context, requires no refutation. Boeckh reads ἔρπων. Receiving this, Prof. Campbell explains:—'This principle (the sovereignty of Zeus) will last the coming time, and the time to come, as well as the time past, never swerving, as it moves onward, from calamity to the life of mortals in all their cities.' Are we, then, to understand that the attitude of mortals towards the sovereignty of Zeus has been, and

will be, *everywhere and always*, such as to bring down divine wrath? There are other difficulties; but this suffices.

Wecklein, adopting Heath's *πάμπολύ γ'* in his text, conjectures *πλημμελής* (*Ars Soph. em.* p. 47), which D'Ooge receives. It means 'nothing wrong,' *i.e.*, nothing out of harmony with the sovereignty of Zeus. But *πάμπολύ γ'* is far better in this general maxim, and is also far nearer to the letters.—Hartung, admitting Lange's *παντελής*, reads *οὐδέν' ἔρπει* | *θνατῶν βίοντον παντελής ἐκτὸς ἄτας*, 'that no mortal life performs its course to the end (*παντελής* adv.) without *ἄτη*.'—Schneidewin sought a similar sense by reading *οὐδέν ἔρπει* | *θνατῶν βίοντον τὸν πολλὸν ἐκτὸς ἄτας*, *i.e.*, 'no mortal (*οὐδέν = οὐδείς*) goes through the greater part of life without *ἄτη*.' Pallis: *οὐδέν' ἔρπειν* | *θνατῶν βιότου πρὸς τέλος ἐκτὸς ἄτας*.—Bergk invented a form *παμπᾶδης* as = *παμπήδην* ('altogether').

619 *προσαύση*. The following are the principal pieces of evidence for an *αὔω = αἶρω*. (1) Alcman fr. 94 τὰν Μῶσαν κατὰύσεις. Eustathius explains this by ἀφανίσεις: cp. Ar. *Nub.* 972 τὰς Μούσας ἀφανίζων. (2) Hesychius: καταῦσαι· κατατλήσαι [κατατλήσαι Lobeck], καταδύσαι. (3) Pollux 6. 88 ἐξαῦσαι τὸ ἐξελεῖν. (4) *Etym. M.* p. 346. 58 gives *ἐξανστήρ* as 'a flesh-hook,' for taking meat out of the pot (= *κρέαγρα*). Lobeck (on *Ai.* 805, p. 296 f., 3rd ed.) would add the *v. l.* *προσάρη* [and *προσαίρη*] here, regarding them as glosses on the true sense of *προσαύση*. But it is surely far more probable that *προσάρη* and *προσαίρη* were merely conjectures, (generated, probably, by a corruption,) which sought to give a clear and simple word, suited to the context. And, on the other hand, two things are certain,—viz., that *προσαύω* could mean to 'burn against,' and that such a sense is specially fitting here. It may be granted that there was an *αὔω = αἶρω*, but there is no proof that an Attic writer would have used *αὔω*, or any compound of it, in that sense. And there is one piece of evidence the other way. Pollux (see above) quotes *ἐξαῦσαι* as = 'to take out,' from *αὔω = αἶρω*: yet it is known that an Attic writer used *ἐξαῦσαι* as = 'to roast,' from *αὔω* 'to kindle': Plat. com. *Εορταί* fr. 9 τὸ δὲ ὀπτῆσαι ἐξαῦσαι (*ap.* Eustath. p. 1547. 48, on *Od.* 5. 490, αὔοι).

622 The Greek verses given in the note, *ὅταν δ' ὁ δαίμων, κ.τ.λ.*, were probably the original of 'Quem Iuppiter vult perdere, dementat prius.' They are cited, with this Latin verse added in brackets, by James Duport (Regius Professor of Greek at Cambridge, 1639—1654) in his *Gnomologia Homerica* (Cambridge, 1660), p. 282. He is illustrating *Od.* 23. 11, *μάργην σε θεοὶ θέσαν*. Joshua Barnes, in the 'Index prior' to his *Euripides* (Camb., 1694), has, 'Deus quos vult perdere, dementat prius, incerta v. 436.' On that verse itself, p. 515, another version is given, viz., 'At quando numen miserias paret viro, Mens laesa primum.' And in the margin he cites 'Franciados nostrae' v. 3, 'certe ille deorum | Arbiter ulticem cum vult extendere dextram | Dementat prius.' It was suggested to me that the line 'Quem Iuppiter' etc. had first appeared in Canter's *Euripides*. I have looked through both

the editions, but without finding it. His duodecimo ed. (Antwerp, 1571) has an appendix of 16 pages, 'Euripidis sententiae aliquot insigniores breviter collectae et Latinis versibus redditae': but 'Quem Iuppiter' is not among them. His folio ed. (of 1614) does not seem to contain it either. Publilius Syrus 610 has 'stultum facit fortuna quem volt perdere.' This shows that part of the line, at least, was familiar *circa* 50 B.C. The use of *dementat* as = *dementem facit* proves, of course, a post-classical origin.

648 The older mss. have τὰς φρένας ὑφ' ἡδονῆς. Triclinius wrote φρένας γ'—rightly, I think (see comment.). Critics have proposed various other remedies, which may be classified thus. (1) Changes confined to ὑφ'. Hermann, πρὸς ἡδονῆς: Blaydes, δι' ἡδονῆν: Hertel, σύ γ' ἡδονῆς (Meineke, σύ γ' ἡδονῇ): Seyffert, χυθ' ἡδονῆς (*i.e.* χυτά, adv., as = 'at random,' *temere*). (2) Larger changes.—Kayser, φιληδία for ὑφ' ἡδονῆς.—Stürenburg, κακόφρονος (do.).—Wecklein, τῶν φρενῶν ὑφ' ἡδονῆς | ... ἐκπέσης.—Semitelos, μὴ νυν ποτὶ [ποτάσμαι—'be fluttered'], παῖ, τὰς φρένας, μὴθ' [ἴμο μὴδ'] ἡδονάς, | κ.τ.λ.—Papageorgius, removing the note of interrogation after γέλων in 647, writes γέλων | ὑφ' ἡδονῆς· μὴ νυν ποτ', ὦ παῖ, τὰς φρένας, against metre.

718 L gives ἀλλ' εἴκε θυμῷ καὶ μετὰστασιν δίδου. For θυμῷ, several of the later mss. have θυμοῦ. Porson was content to propose ἀλλ' εἴκε θυμόν, comparing *O. C.* 1178 τὰδ' εἰκαθεῖν, etc. Hermann conjectured, ἀλλ' εἴκε, θυμῷ καὶ μετὰστασιν διδοῖς, 'sed cede, irae etiam intermissionem faciens.' (He does not say how he understood καί, which he renders by the equally ambiguous *etiam*.) Afterwards, while adhering to this text and punctuation, he preferred to retain δίδου with Gaisford; 'quae est per asyndeton instantius precantis oratio.'—Dindorf: ἀλλ' εἴκε, καὶ θυμῷ μετὰστασιν δίδου. (So Pallis, but with θυμοῦ.)

The bolder treatments of the verse have usually been directed against θυμῷ or θυμοῦ. Schneidewin: ἀλλ' εἴκε δὴ μοι, or ἀλλ' εἴκέ θ' ἡμῖν. —Martin: ἀλλ' εἴκε μύθῳ. (So Nauck.)—Meineke: ἀλλ' εἴκε δῆμῳ. (He afterwards acquiesced in εἴκε θυμῷ as = 'yield in thy mind,' but then desired καὶ μετὰστασιν τίθου as = μετὰστηθι.)—Mekler: ἀλλ' εἴκε καὶ σύ. —Mr J. G. Smith suggests, ἀλλ' εἰ γε θυμοῖ: this is ingenious, but the γε is unsuitable.

782 ἐν κτήμασι πίπτεις. These words have provoked a curious variety of interpretation and of conjecture. Besides the version defended in my note, the following have been proposed. (1) 'Love attacks rich men.' (Hermann: 'Non videtur mihi dubitari posse quin κτήματα pro opulentis ac potentibus dixerit.') (2) 'Love attacks cattle': κτήμασι = κτήνεσι (Brunck). (3) 'Love falls on his slaves,' *i.e.* falls on men, so as to enslave them,—κτήμασι being proleptic. This was Schneidewin's view, who compared Lucian *Dial. Deor.* 6. 3 where Hera describes Zeus as ὄλως κτήμα καὶ παιδιὰ τοῦ Ἐρωτος. But surely it is one thing for Hera to say that Zeus is 'the very chattel and plaything of Love,' and quite another thing to suppose that Sophocles

here meant to say, 'Love falls upon his chattels.' κτήμα, in this sense, suits humorous prose, but not elevated poetry.

The conjectures have been numerous. (1) Keeping the rest, instead of κτήμασι Dindorf proposes λήμασι (1860 Oxon. 3rd ed.), or ἐν τ' ἀνδράσι (1863 Leipsic 4th ed.): Blaydes, σώμασι (or νεάνισι as a trisyll.): Hartung, στήθεσι: Meineke, δώμασι: Musgrave, σχήμασι (*titulos dignitatesque invadit*). Seyffert, βλέμμασι. (2) Some would change the verb, with or without changing κτήμασι. Blaydes: εἰν ὄμμασι παίζεις (or -ν ἴζεις). He also mentions an old conject., εἰν ὄμμασιν ἴπη ('harrest through the eyes'?).—Pallis: ἐν δέργμασιν ἴζεις.—Semitelos: ἐν κτήμασι τίκτει ('art born amid wealth').

797 f. τῶν μεγάλων πάρεδρος ἐν ἀρχαῖς | θεσμῶν. If πάρεδρος is sound here, the first two syllables are equivalent to the first long syllable of a dactyl. The following examples are furnished by Pindar. In each case I give the antistrophic verse along with the verse in which the example occurs. The example itself is printed in thicker type.

(1) *Ol.* 10 (11).

1st epode v. 17

καὶ χάλκ|εος Ἄρ|ης| τρά|πε δὲ | Κύκν|εια μά|χα καὶ ὑ|πέρβι|ον Λ ||

2nd ep. v. 40

οὐ πολλ|ὸν ἴδε | πατρ|ίδα πολ|·ὺ | κτεί|ανον ὑπ|ὸ στερε|ῶ πυρ|ὶ Λ ||

(2) *Fyth.* 11.

1st strophe v. 4 *ματρί* | πὰρ Μελί|αν χρυσ|έων | ἐς ἄδυσ|ον τριπόδ|ων Λ ||
1st antistr. v. 9 ὄφρα | Θέμιν ἱερ|άν Πυθ|ῶν' α τε καὶ | ὀρ|θοδίκ|αν

(3) *Nem.* 7.

4th str., v. 70 *Εὐ|ξενίδα* πάτρ|αθε | Σώ|γενες ἀπ|ομνύω Λ ||

4th antistr., v. 78 κολλ|ᾷ χρυσ|ὸν | ἐν τε | λευκ|ὸν ἐλέφ|ανθ' ἀμᾶ Λ ||

[Here, ξενίδα πάτρ=ᾗ χρυσόν. This is a very rare instance of ὕ in the subst., though χρύσεος is frequent.]

(4) *Isthm.* 3.

4th str., v. 57 θεσπεσί|ων ἐπέ|ων λοιπ|οῖς ἀθ|ύρειν ||

4th ant., v. 63 ἔρνεϊ | Τηλεσιδ|α. τόλμ|α γὰρ | εἰκώς ||

In the third and fourth of these examples, it will be observed that the resolution of the long syllable into υ υ has the special excuse of a proper name.

836—838 L gives the verses thus:

836 καίτοι φθιμένα [with ω over α] μέγ' ἀκούσαι

837 τοῖς ἰσοθέοις ἔγκληρα λαχεῖν

838 ζῶσαν καὶ ἔπειτα θανούσαν.

The following opinions on this passage claim notice. (1) Hermann, omitting v. 838, transposed the two other verses thus:—

καίτοι φθιμένῳ τοῖς ἰσοθέοις
ἔγκληρα λαχεῖν μέγ' ἀκοῦσαι.

Thus the pivot of his criticism was the belief that μέγ' ἀκοῦσαι, being sound, should close a paroemiac. So Dindorf, too, formerly gave the passage (3rd ed. Oxon., 1860). [In his 6th Leipsic ed. (cur. Mekler, 1885) it is, καίτοι φθιμένῳ τοῖσι θεοῖσιν | σύγκληρα λαχεῖν μέγ' ἀκοῦσαι.] Bergk also rejects 838. (2) G. Wolff refers to the schol. on 834: καρτερεῖν σε χρή, ὡς καὶ ἡ Νιόβη ἐκατέρησεν, καίτοι θειοτέρου γένους τυγχάνουσα. Ταντάλου γὰρ ἦν τοῦ Διὸς.—Παραμυθούμενος αὐτήν, θεὸν φησὶ τὴν Νιόβην. Hence Wolff inferred that the Schol. read a verse, now lost, in which Antigone was exhorted to be patient (καρτερεῖν). He suggested σὲ δὲ καὶ τλῆναι πρέπον ὡς κείνην, to come immediately before ζῶσαν καὶ ἔπειτα θανοῦσαν. He also changed the full stop after θνητογενεῖς to a comma, and καίτοι to καὶ τῷ. The obvious reply to Wolff's theory is that the Schol.'s paraphrase, καρτερεῖν σε χρή, etc., refers to what the Chorus suggests,—not, necessarily, to what it says,—‘Niobe was a goddess, and you are a mortal’ (and mortals expect suffering: therefore, if she was patient, you well may be so).

(3) Wecklein, too, assumes the loss of a verse. In 836 f. he reads

καίτοι φθιμένῳ μέγα τὰκοῦσαι
τοῖσι θεοῖσιν σύγκλημα λαχεῖν,

and indicates a lacuna between these verses and ζῶσαν καὶ ἔπειτα θανοῦσαν. His grounds are not G. Wolff's, but merely (a) the unsatisfactory sense, (b) the fact that at vv. 817 ff. we have six, and not five anapaests. [On this point, see Appendix on 155 ff.] Nauck's view is similar.

(4) Bellermann is disposed to agree with those who, like Hermann, Dindorf, and Bergk, reject 838. He remarks: ‘Besonders auffallend ist ζῶσαν, da im *Leben* Antigones und Niobes keinerlei Ähnlichkeit gefunden werden kann.’ This objection I venture to think that I have answered; see n. on 834—838, p. 153.

(5) Semitelos gives:—

καὶ τῷ φθιμένων θαυμά γ' ἀκοῦσαι
τοῖσι θεοῖσιν σ' ἔγκληρα λαχεῖν
ζῶσαν καὶ ἔπειτα θανοῦσιν,

i.e., ‘Many among the dead will marvel to hear that in *life* thou didst win the same lot as a goddess (Niobe), and afterwards (after thy death) the same lot as the dead.’ Are the dead to marvel, then, at the appearance among them of one who had seemed to be lifted out of the ranks of ordinary mortals?

904—920 This famous passage affords one of the most interesting exercises for criticism which can be found in ancient literature. Is it

indeed the work of Sophocles? Or was it interpolated, after his death, by his son Iophon? The anonymous *Life of Sophocles* records a statement by the biographer Satyrus¹ (c. 200 B.C.) that the poet died in the act of reading the *Antigone* aloud. It has been suggested that he may then have been employed in revising the play, with a view to reproducing it; and that Iophon, in completing the task, may have brought in these verses. Another possibility is that they were due to the actors, whose innovations Lycurgus sought to check as early as c. 330 B.C. At any rate these verses were recognised in the text of Sophocles at the time when Aristotle composed his *Rhetoric*,—i.e., not later than c. 338 B.C.

The first impression which the passage tends to produce is well described in the simple and direct words of Goethe, as reported by Eckermann. 'In the course of the piece, the heroine has given the most admirable reasons for her conduct, and has shown the noble courage of a stainless soul; but now, at the end, she puts forward a motive which is quite unworthy of her, ('ganz schlecht,') and which almost borders on the comic.' And then Goethe expresses the hope that scholars will prove the passage to be spurious.

Among those who think it genuine, few, perhaps, would say that it is good. A large majority would allow that, at the best, it requires some apology. The question comes to this:—Can the faults of the passage, as they appear to a modern taste, be excused by a peculiarity in ancient modes of thought? Or are they such as to make it inconceivable that any great poet, ancient or modern, should have embodied the passage in a work of art?

At v. 458 Antigone said that she had buried her brother, in defiance of Creon's edict, because she deemed that no mortal 'could override the unwritten and unfailing statutes of heaven.' 'Not through dread of any human pride could I answer to the gods for breaking these.' 'The justice that dwells with the gods below' (451) requires that rites should be paid to the dead by the living; and, among the living, that duty falls first upon the kinsfolk. This is a perfectly intelligible principle; and everything else that Antigone says or does is in harmony with it. But here she startles us by saying that she would *not* have braved Creon, and obeyed the gods, if it had been merely a husband or a child that had been lying unburied. Yet her religious duty would have been as clear—on her own principle—in those cases as in this. Would she have been prepared, then, to suffer that punishment beyond the grave which she formerly professed to fear (459)? Or does she now suppose that the gods would pardon a breach of the religious duty in any case except that of a brother? Whichever she means, her feet slip from the rock on which they were set; she suddenly gives up that which, throughout the drama, has been the immovable basis of her action,—the universal and unqualified validity of the divine law.

¹ See *O. C.* p. xli.

But this is not all. After saying that she would not have thus buried husband or child, she adds this explanation. 'The husband lost, another might have been found, and child from another, to replace the first-born; but, father and mother hidden with Hades, no brother's life could ever bloom for me again.' She has not buried even her brother, then, simply because he was her brother; but because he was her last brother, and there could not now be any more. The inference is that, if Polyneices had not been a relative unique in his own kind, she might have thought twice. This astonishing view is at once explained by the origin of the verses which contain it (909—912). They are a tolerably close metrical version—and a very poor one, too—of the reason given by the wife of Intaphernes for saving her brother rather than her husband or one of her children. (Her. 3. 119: see comment. on 909 ff.)

Now, the 'primitive sophism' employed by the wife of Intaphernes, and the tendency to exalt the fraternal tie, are things which we may certainly recognise as characteristic of that age. And it is true that Aeschylus has some quaint subtleties of a similar kind: as when Apollo defends Orestes on the ground that a man's mother is not, properly speaking, his parent (*Eum.* 658); and when Athena votes for Orestes because she herself had had no mother at all (736).

But all that is beside the question here. We have to ask ourselves:—In adopting the argument used by the wife of Intaphernes, could a great poet have overlooked the absurdities involved in transferring it from the living to the dead? Moriz Seyffert suggests an excuse, to this effect:—'She means that, if she had not buried him, she would not have had his love when (in the course of nature) she joined him in the world below.' But such a motive would have been independent of the fact that no other brother could be born to her. And another brother—also dear to her—was already in the world of the dead (cp. 899 n.). The plain fact is that the composer who adapted the words from Herodotus was thinking only of the rhetorical opportunity, and was heedless of everything else. Remark particularly verse 908, which prefaces the four verses paraphrased from the historian:—*τίνος νόμου δὴ ταῦτα πρὸς χάριν λέγω*; There is a certain tone of clumsy triumph in that, strongly suggestive of the interpolator who bespeaks attention for his coming point. The singularities of diction in vv. 909—912 have been noticed in the commentary.

The considerations which have been stated above render it incredible to me that Sophocles should have composed vv. 905—912: with which v. 913 on the one side, and v. 904 on the other, closely cohere. A. Jacob,—who, in 1821, first brought arguments against the genuineness of the passage,—was content to reject vv. 905—912. And Schneidewin, sharing his view, proposed *μέντοι* (or *μόνη*, to precede *Κρέοντι*) for *νόμῳ* in v. 914. The sequence would then be,

904 καίτοι σ' ἐγὼ τίμησα τοῖς φρονοῦσιν εὖ.
914 Κρέοντι μέντοι ταῦτ' ἔδοξ' ἀμαρτάνειν, κ.τ.λ.

But v. 904 has thoroughly the air of a preface to a specific self-justification. If it was followed merely by the statement, 'Yet Creon thought me wrong,' both v. 904 and v. 914 would be very weak. Again, it is evident that v. 913 could not directly follow v. 903, since the νόμος mentioned in 914 would not then have been stated. Now observe, on the other hand, how fitly v. 921 would follow 903:—

τὸ σὸν

903 δέμας περιστέλλουσα τοιάδ' ἄρνυμαι.
921 ποῖαν παρεξελθοῦσα δαιμόνων δίκην;

Verse 921 is in every way worthy of Sophocles; nor does any just suspicion rest on 922—928. I agree, then, with those who define the interpolation as consisting of vv. 904—920.

H. Macnaghten (*Journ. Philol.* xxiv. 171—177, 1896) thinks that τοιάδ' ἄρνυμαι in 903 means, 'I win a like recompense,'—viz., *love*, such as she had already merited from her parents, and from Eteocles. Verses 904—912 were interpolated by some one who took τοιάδ' ἄρνυμαι (as it has usually been taken) to mean 'the recompense of a cruel death.' In 913 f. (the verses which originally came next after 903) τοῦδε... νόμῳ means 'the law which bids honour the dead.' But surely the words τοιάδ' ἄρνυμαι must be read in the light of 891—896: they can only refer to her *doom*. Thus indeed, as the able critic says, they have been universally understood 'for more than 2000 years.'

In conclusion, it will be proper to state the principal arguments (not already noticed) which have been used to defend the authenticity of the passage.

(1) Bellermann's defence (in the Wolff-Bellerm. ed., pp. 83 f.) is, perhaps, the most ingenious. He argues, in effect:—She does not give up her original motive,—the religious duty. But she feels that this duty has degrees, answering to degrees of relationship. No one could be held bound to *give his life* in order to bury a stranger; and so, from the zero point, the scale of obligation rises, till it becomes strongest in the case of a brother. Here, then, as everywhere, her sole motive is the divine command. She merely says:—'I can imagine breaking that command in any case—yes, in a husband's or in a child's—*sooner than* in the case of this brother.' This is psychologically natural. The duty which occupies us at a given moment is apt to seem the most imperative; and the mind seizes on every thought that can enforce it. It does not follow that, if the supposed cases had been real, Antigone would then have acted as she now imagines. She knew the feelings of a sister; she had never known those of wife or mother.

To this I should reply:—The sliding-scale theory of the religious duty here involves a fallacy, from the Greek point of view. Greeks distinguished between the obligation in respect to *θυραῖοι* and in respect to *οἰκέτιοι*. A husband and child are on the same side of that line as a brother. [In Her. 3. 119 *οἰκῆτιοι* is the term which comprehends all three relationships.] It is true that, if the dead had been a mere

stranger, she could not have been deemed *ἐναγής* (cp. 255 f. n.) for declining to bury him at the cost of her own life. But her duty towards husband or child would have been the same in kind as her duty towards her brother. Besides, Bellermann's subtlety invests the crude and blunt sophistry of the text with an imaginative charm which is not its own. If the psychological phase which he supposes in the heroine had been expressed by the poet, such an expression must have preserved the essential harmony between her recent and her present attitude of mind.

Thudichum¹ also holds that Antigone is still loyal to her former principle. But now—so near to death, and condemned by all—she wishes to declare, in the most impressive manner, how overmastering was the sense of religious duty which he obeyed. It was not through insolence that she defied the State. She would have deferred to it in almost any imaginable case—but here she could not.—This is in general accord with Bellermann's view, but differs from it in giving the passage a more external character;—one of self-defence rather than of self-communing; and that is no gain, either in dignity or in pathos.

(2) Boeckh and Seyffert, in their editions of the play, take a bolder line. They agree in thinking that Antigone has abandoned the lofty ground on which she had formerly justified her action.

Boeckh concedes that this passage 'destroys the grandeur of her conduct.' She has now attained to a perception that she did wrong in breaking Creon's law. And, at the moment when that noble illusion fails her, 'the poet permits her to catch at such support as sophistry can lend to despair.'

Seyffert's conception is more refined; it is, in fact, related to Boeckh's much as the harmonising theory of Bellermann is related to that of Thudichum. She had acted, says Seyffert, from an elevated sense of religious duty. She finds herself condemned by all. The enthusiasm of her religious faith has been chilled; she is helpless and hopeless; her troubled thoughts fall back on the one thing of which she still feels sure,—the deep human affection which bound her to her brother.

Now, of Seyffert's view we may say, first, what has been said of Bellermann's,—that it is an idealising paraphrase of a crude text. But there is a further and yet graver objection,—one which applies alike to Seyffert and to Boeckh. After this disputed passage, and at the very moment when she is being led away to death, she says:—'If these things are pleasing to the gods, when I have suffered my doom, I shall come to know my sin; but if the sin is with my judges, I could wish them no fuller measure of evil than they, on their part, mete wrongfully to me.' (925 ff.) Here the poet identifies his heroine, in one of her latest utterances, with the principle on which the catastrophe turns. Creon *is* punished by the gods; and his punishment is the token that they approve of Antigone's conduct. In the very last words which

¹ *Jahresbericht d. Gymn. s. Büdingen*. Schulj. 1857—8, pp. 33 ff., quoted by Semitelos, p. 600.

she speaks she describes herself as τὴν εὐσεβίαν σεβίσασα. (943.) Thus, in two different places—both of them subsequent to the suspected passage—she stands forth distinctly as the representative of the great law which had inspired her act. Is it probable—would it be endurable—that at a slightly earlier moment,—in vv. 905—912,—she should speak in the tone of one to whom that divine law had proved a mockery and a delusion,—who had come to feel that thence, at least, no adequate vindication of her conduct could be derived,—and who was now looking around her for such excuse, or such solace, as could be found on a lower range of thought and feeling?

No; if this passage is to be defended at all, it must be defended from such a point of view as that taken by Bellermand, not from that of Seyffert or of Boeckh. Goethe's wish can never be fulfilled. No one will ever convince every one that this passage is spurious. But every student of the *Antigone* is bound to reflect earnestly on this vital problem of the text,—the answer to which must so profoundly affect our conception of the great drama as a whole.

966 f. Wieseler's conjecture, παρὰ δὲ κνανεῶν σπιλάδων (for πελαγέων) διδύμας ἁλός, published in 1857 (*Ind. Lectt. Götting.* p. 10), has been received by some editors. Bergk proposed Κνανεῶν σπιλάδας, to avoid παρά with the genitive, which is, indeed, an insuperable objection to σπιλάδων: but then, with the change of case, the probability of the emendation is still further diminished.

Other readings are:—Wecklein, παρὰ δὲ κνανέων (sic) σπιλάδων διδύμας πέτρας (for ἁλός). | Meineke, παρὰ δὲ κνανέων τεναγέων διδύμας ἁλός, comparing Scymnus Perieget. 724 εἴτ' αἰγιαλός τις Σαλμυδησοῦς λεγόμενος | ἐφ' ἑπτακόσια στάδια τεναγώδης ἄγαν.—Hartung alters more boldly:—παρὰ δὲ Κνανέων (sic) διδύμαις ἁλός | ἀκταῖς Βοσπορίαις Ὀρηκῶν Ἄρης | Σαλμυδήσιος ἀγχιπτόλεμος.

1034 f. The MSS. give κοῦδὲ μαντικῆς | ἄπρακτος ὑμῖν εἰμι τῶν δ' ὑπαὶ γένους.

(1) For ἄπρακτος, H. Stephanus conjectures ἀπρατος: Nauck, ἀγευστος: Pallis, ἀτρωτος or ἀπληκτος.

(2) The words τῶν δ' ὑπαὶ γένους have given rise to many conjectures, which, as I cannot but think, are unnecessary. Brunck is content with τῶν for τῶνδ', and Blaydes with τῶν γένους ὑπο. But others have sought to obtain the sense, 'and by my kinsmen': thus Hermann, τῶν δ' ὑπ' ἐγγενῶν. Dindorf (omitting εἰμί) τῶν δὲ συγγενῶν ὑπο: Schneidewin, τῶν δ' ὑπ' ἐν γένει: Nauck, τοῖσι δ' ἐν γένει. Donaldson, again, proposes τῶν ὑπ' ἀργύρου. Seyffert, γόνους (for γένους), to be taken with ἐξημπόλημαι: i.e., 'by whom I have long since been relieved of my son' ('who have long since alienated my son's loyalty from me!').—Wolff strangely proposed μῶν for τῶν δ'.—Moriz Schmidt supposes that either two or four verses for the Chorus have been lost after 1032. Then πρόσβυ in 1033 would be said by Creon to the Chorus, not to Teiresias. He also thinks that one verse of Creon's has dropped out after 1034.

1080—1083 Boeckh denies that there is any reference, direct or indirect, to the war of the Epigoni. He takes the verses as merely stating a general axiom: 'All cities, becoming hateful [*ἐχθραί*, to the gods], are convulsed by calamity,'—when dogs, etc., defile their altars with carrion. This, surely, robs the seer's words of all force and point. Schneidewin, agreeing with Boeckh, takes *ἐχθραί* as 'hateful to the Erinyes' (1075). Semitelos, favouring the same view, amends thus: *ἐχθραι* [the subst., for *ἐχθραί*, adj.] *δὲ πᾶσαι συνταράσσουσιν πόλεις*, i.e., 'intestine factions.'—Kvřicala would place verses 1080—1083 immediately after v. 1022, when *ἐχθραί*, as 'hateful to the gods,' would be interpreted by the neighbouring *θεοί* in 1020.

Erfurdt, with whom Hermann agrees, supposes a reference to the war of the Epigoni. My commentary has shown how far, and in what sense, I think that view correct. Wex finds an allusion to the war made by Athens on Thebes, in order to enforce burial of the Argives. But then, as Herm. says, Athens must have been specially indicated.

In 1081 Seyffert writes *τὰ πράγματ'* for *σπαράγματ'*, with *καθίγισαν*, understanding, 'Hostile to thee, all the cities will be [Bergk's *συνταράσσονται*] in tumult, whose affairs have been polluted by birds,' etc., that carry pollution *ἐστιούχον ἐς πόλιν* (for *πόλιν*), 'to the region near the altars.' His idea was that the affairs of the cities would be impeded by unfavourable auspices.—Nauck also conjectures *ἐστιούχον ἐς πόλιν*, but refers it to the birds:—'the sky that contains their homes,'—the *πόλος* that is their *πόλις* (Ar. *Av.* 179).—Other emendations of *πόλιν* are the following. Dobree (*Adv.* 2. 31), *σποδόν*: Blaydes, *δόμον*, *πέδον*, *πυράν*, or *φλόγα*: Wieseler, *πάλην* as = *τέφραν*, *σποδόν*.—Schneidewin would write *ἐς φλογούχον ἐστίαν* (or *ὀμφαλόν*): Semitelos, *αὐτεως ἐς ὀμφαλόν*, comparing Pind. fr. 45. 3.

1165 f. *τὰς γὰρ ἡδονὰς | ὅταν προδῶσιν ἄνδρες*.—The conjectures are of two classes, according as they retain *τὰς γὰρ ἡδονὰς*, or require *καὶ γὰρ ἡδοναί*. (1) Blaydes proposes *τὰς γὰρ ἡδονὰς | ὅταν προδῶ τις, ἄνδρ' ἔτ'*. Mekler, *τὰς γὰρ ἡδονὰς | ὅταν προδῶ σῶμ' ἀνδρός*. Both these use the verb in the same sense as if we retained *προδῶσιν ἄνδρες*. The only object, then, is to avoid the plur. *ἄνδρες* before *τοῦτον*: but the plur. is quite admissible.—Herm. Schütz suggests *τὰς γὰρ ἡδονὰς | ὅταν προῶσιν ἄνδρες*. The act., though much rarer in this sense than the midd., is defensible: cp. Thuc. 8. 32 *τὰς ναῦς...προήσειν*. But the open *οε* (as in *αὐτοέντης*, *προεΐπας*). I had thought of *παρῶσιν* ('remit,' then, 'give up,' O. C. 1229 n.), but now believe *προδῶσιν* to be sound.—(2) Wecklein *ὅταν γὰρ ἡδοναί | βίον προδῶσιν ἀνδρός*.—Semitelos: *καὶ γὰρ ἡδοναί | ὅτου 'ποδρῶσιν ἀνδρός* ('when a man's pleasures take flight').—Hartung (omitting 1167): *καὶ γὰρ ἡδοναί | οὗς δὲν προδῶσιν, ἀνδρας οὐ τίθημ' ἐγώ*.—Seyffert's reading has been noticed in the commentary.

1207 In the history of the word *παστός* two points, at least, are clear. (1) Writers of the 5th and 4th centuries B.C. used the word to denote a portico, or a corridor, supported by pillars. In Her. 2. 148 *παστάδες*

are pillared corridors dividing, and connecting, the groups of chambers in the Labyrinth near Lake Moeris. In Her. 2. 169 παστάς is a structure like a gallery, or cloister, built on to one side of an open court (αὐλή) in a temple. Doors opened from the παστάς into a sepulchral chamber. In Xen. *Mem.* 3. 8. 9 παστάδες are the open porticoes, or verandahs, of dwelling-houses, which receive the winter sunshine. (2) The word παστάς was especially associated with the θάλαμος or bedroom of a married couple. In Eur. *Or.* 1371 a Phrygian slave escapes from Helen's apartments in the house of Menelaus by climbing παστάδων ὑπὲρ τέρεμνα, i.e. over the roof-beams above the colonnade or peristyle (παστάδες) of the women's court. Theocritus (24. 46) uses παστάς as = θάλαμος,—the bed-room of Amphitryon and Alcmene: ἀμφιλαφῆς δ' ἄρα παστὰς (the wide chamber) ἐνεπλήσθη πάλιν ὄρφνης. So παστός in Lucian *Dial. Mort.* 23. 3: νεανίαν, οἷος ἦν ἐκ τοῦ παστοῦ (as he came forth from the bridal chamber).

Then the word is often joined with θάλαμος in epitaphs on young brides or maidens: *Anthol. P.* append. 248 οὕτω νυμφεῖον θαλάμου καὶ παστάδος ὥρης | γευσαμένην: *ib.* 9. 245 δυσμοίρων θαλάμων ἐπὶ παστάσιν οὐχ Ὑμέναιος | ἀλλ' Ἄιδης ἔστη πικρογάμον Πετᾶλης (by Antiphanes, 1st cent. B.C.). So παστός, Kaibel *Erigr.* 468 ἐκ δέ με παστῶν νύμφην καίχ (sic) θαλάμων ἦρπασ' ἄφνωσ' Ἄϊδας.

The three last passages suggest that παστάς was a part of the θάλαμος, which could stand poetically for the whole. But what part? We might suppose, an external portico. Against this, however, is the fact that the παστός is once, at least, placed definitely within the θάλαμος, as though it were a synonym for the marriage-bed: *Anthol. P.* 7. 711 χρύσειον παστός ἔσω θαλάμων. Possibly it was some arrangement of pillars specially associated with the interior of the θάλαμος,—whether in a recess containing the bed, or otherwise.

Here, I believe that the poet used παστάς simply for θάλαμος, without reference to any columnar character of the rocky tomb.—The word is probably compressed from παραστάς (pilaster, *ἀντή*): thus παραστάδες can mean, 'a vestibule' (Eur. *Ph.* 415), as παστάς also can (*Anth.* 6. 172).

127J f. τὰ μὲν πρὸ χειρῶν τάδε φέρων, τὰ δ' ἐν δόμοις
ἔοικας ἦκειν καὶ τάχ' ὄψεσθαι κακά.

The following conjectures illustrate the difficulties which some critics have felt here. (1) Musgrave proposed, τὰ μὲν πρὸ χειρῶν, τὰ δ' ἐφορῶν, τὰ γ' ἐν δόμοις | ἔοικας ἦκων κύντατ' ὄψεσθαι κακά. He understood: '(having) one sorrow in thy hands (viz., Haemon's corpse), and giving charge concerning another [viz., concerning Antigone's body, which Creon had consigned to the guards], thou art likely, on arrival, to see most cruel woes in thy house.' He compared Eur. *Suppl.* 807 τὰ κύντατ' ἄλγῃ κακῶν (the idea of 'cruel,' or 'ruthless,' coming from that of 'shameless,' as in ἀναιδής, *improbus*).—(2) Brunck: φέρεις for φέρων, and ἦκων for ἦκειν, so that καὶ τάχ' = 'full soon.'—(3) Semitelos adopts Brunck's changes and makes some others,—thus: τὰ μὲν πρὸ χειρῶν τάδε φέρεις, ἃ δ' ἐν δόμοις | εἴακας, ἦκων καὶ τάχ' εἰσύψει κακά. [He

does not explain εἶακας, but perh. intended it to mean, 'hast permitted to happen.'—(4) Hartung: φέρειν for φέρων. He understands: 'thou seemest to bear some woes in thy hands, and to have come (in order) full soon (καὶ τάχ') to see the woes in the house.'—(5) Blaydes adopts φέρειν, and also changes ἦκειν καὶ into εἰσήκων.—(6) Wieseler (*Lectioes-katal.*, Götting. 1875—6) proposes εὐκοτό' ἦκεις for εὐικας ἦκειν: meaning by εὐκοτότα woes that have naturally resulted from Creon's acts.—(7) Wex rejects v. 1280, εὐικας ἦκειν καὶ τάχ' ὄψεσθαι κακά. He supposes that the Messenger's speech was interrupted, after the word δόμοις (1279), by Creon's hurried question, τί δ' ἔστιν etc. The forged verse was designed to complete the unfinished sentence.—It is obvious that the easiest mode of smoothing the construction would be simply to transpose vv. 1279 f. Then τὰ μὲν πρὸ χειρῶν τὰδε φέρων, τὰ δ' ἐν δόμοις would be a case of parataxis (like that in 1112), = ὥσπερ τὰ πρὸ χειρῶν, οὕτω καὶ τὰ ἐν δόμοις. But neither this nor any other change is necessary.

1301 With regard to the traditional reading, ἦδ' ὀξύθηκτος ἦδε βωμία περίξ, it is generally admitted that the first of the two epithets will not bear the figurative sense, 'with keen resolve.' Hence the conjectures have followed one of three courses.

(1) To read ὀξύθηκτω instead of ὀξύθηκτος, and introduce a subst. in the dat., meaning 'knife' or 'sword.' The readings of Arndt and Blaydes have been noticed in the commentary. Gleditsch, with much less probability, suggests ἦ δ' ὀξύθηκτω φασγάνῳ περιπτυχής.

(2) To retain ὀξύθηκτος, making the knife the subject of the sentence. Thus Hermann: ἦδ' ὀξύθηκτος οἶδε βωμία πτέρυξ: 'yonder keenly-whetted altar-knife knows (how she perished)':—the Messenger points to the knife, lying near the body. For πτέρυξ, 'blade,' cp. Plut. *Alex.* 16 ὥστε τῶν πρώτων ψαῦσαι τριχῶν τὴν πτέρυγα τῆς κοπίδος.—Hermann further supposes that, after v. 1301, something has been lost. He infers this from the scholium,—ὡς ἱερεῖον περὶ τὸν βωμόν ἐσφάγη, παρὰ τὸν βωμόν προπετής,—because it has the appearance of an attempt to explain a defective text.—Donaldson, adopting πτέρυξ, places the lacuna after βλέφαρα,—not, as Hermann does, after 1301. He also differs from Hermann in supposing that the Scholiast read something now lost. Hence, with the scholium for guide, he conjectures:—ἦ δ' ὀξύθηκτος ἦδε βωμία πτέρυξ | λυεῖ κελαινὰ βλέφαρα [προσπίπτει δ' ἐκεῖ | σφάγιον ὅπως βωμοῖσι,] κωκύσασα μὲν, etc.

(3) To substitute ὀξύπληκτος for ὀξύθηκτος.—Thus Seyffert: ἦδ' ὀξύπληκτος ἦδε φοινίαν ἀπρίξ | λυεῖ etc.: 'lo, this woman, sharply smitten with a deadly blow (φοιν., sc. πληγὴν), from a tightly-clutched weapon (ἀπρίξ),' etc.—Wecklein (*Ars Soph. em.* p. 74): ἦδ' ὀξύπληκτος βῆμα βώμιον περίξ ('at the altar steps').—Hartung: ἦ δ' ὀξύπληκτος βωμία περιπτυχής, 'crouching at the altar' ('um den Hausesheerd geschmiegt'),—to represent the Schol.'s προπετής.—Pallis: ἦδ' ὀξύπληκτος ἡμιν οἰκεία χερσί.

1342 f. The traditional reading is ὅπα πρὸς πότερον [πρότερον L] ἴδω, πᾶ καὶ θῶ· πάντα γὰρ | λέχρια τὰδ' [οἱ τὰ τ'] ἐν χερσίν.

Verse 1342 is a dochmiac dimeter. But we cannot assume that the dochmiacs answered, syllable by syllable, to those in the strophic verse, 1320. Here, as often in dochmiacs, conjecture is rendered more uncertain by the fact that a dochmiac dimeter admitted of so many different forms. [A clear and accurate synopsis of all the forms in use is given by Schmidt, *Rhythmic and Metric*, p. 77.] It will simplify a study of the various treatments applied to this passage, if we note that they represent three different ideas, viz:—

(1) πάντα γάρ is to be kept, but without ejecting anything else from v. 1342. Therefore the strophic v., 1320, must be enlarged. Brunck and Boeckh take this view. So, in 1320, Brunck doubles πρόσπολοι, while Boeckh there writes (provisionally), προσπολῶντες ἄγετέ μ' ὅ τι τάχος, ἄγετέ μ' ἐκποδών. This view is metrically unsound, since it breaks the series of dochmiac dimeters.

(2) πάντα γάρ is to be kept, but something else is to be omitted, in order that v. 1342 may be a dochmiac dimeter.—Seidler first proposed to omit ὅπα, which seems to me the right course. The strong argument for it is that, while the omission of ὅπα makes the metre right, we can also show how ὅπα first came in: it had been a gloss on πᾶ (see comment.). Bellermand is of the same opinion.—Others, keeping ὅπα, preserve πάντα γάρ by some different expedient. Thus Wunder: ὅπα πρὸς πότερον ἴδω· πάντα γάρ.—Kayser: ὅπα πρὸς πότερα κλιθῶ· πάντα γάρ. This is approved by a writer in the *Athenaeum* (May 5, 1888), who thinks that ἴδω πᾶ may have arisen from PA ΟΠΑΙ, and that the MS. reading is due to the blending of ὅπα πρὸς πότερα κλιθῶ with a v. l., πρὸς ὁπότερον ὅπα κλιθῶ.—Bergk: ὅπα πρότερ' ἴδω καὶ θῶ· πάντα γάρ.—Blaydes: πρὸς πότερον πρότερον ἴδω· πάντα γάρ.—Hermann: πᾶ θῶ, ὅπα πρότερον ἴδω. πάντα γάρ.—Gleditsch: ὅπα πρόστροπος κλιθῶ· πάντα γάρ.

(3) πάντα γάρ is to be omitted. This was first recommended by Nauck. Wecklein writes, ὅπα πρὸς πότερον ἴδω, πᾶ κλιθῶ· and brackets πάντα γάρ.—Pallis: ὅποι πρῶτον ἴδω, ὅπα καὶ κλιθῶ.—G. H. Müller: ὅπα προσπίσω· ἰῶ, πᾶ κλιθῶ;—Semitelos: ὅπα πρὸς πότερον ἴδω καὶ κλιθῶ· | λέχρια πάντα γὰρ τὰδ'· ἐπὶ κρατὶ μοι etc.,—omitting ἐν χερσίν, and assuming that πάντα γάρ has been wrongly transposed.

INDICES.

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